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MUSIC

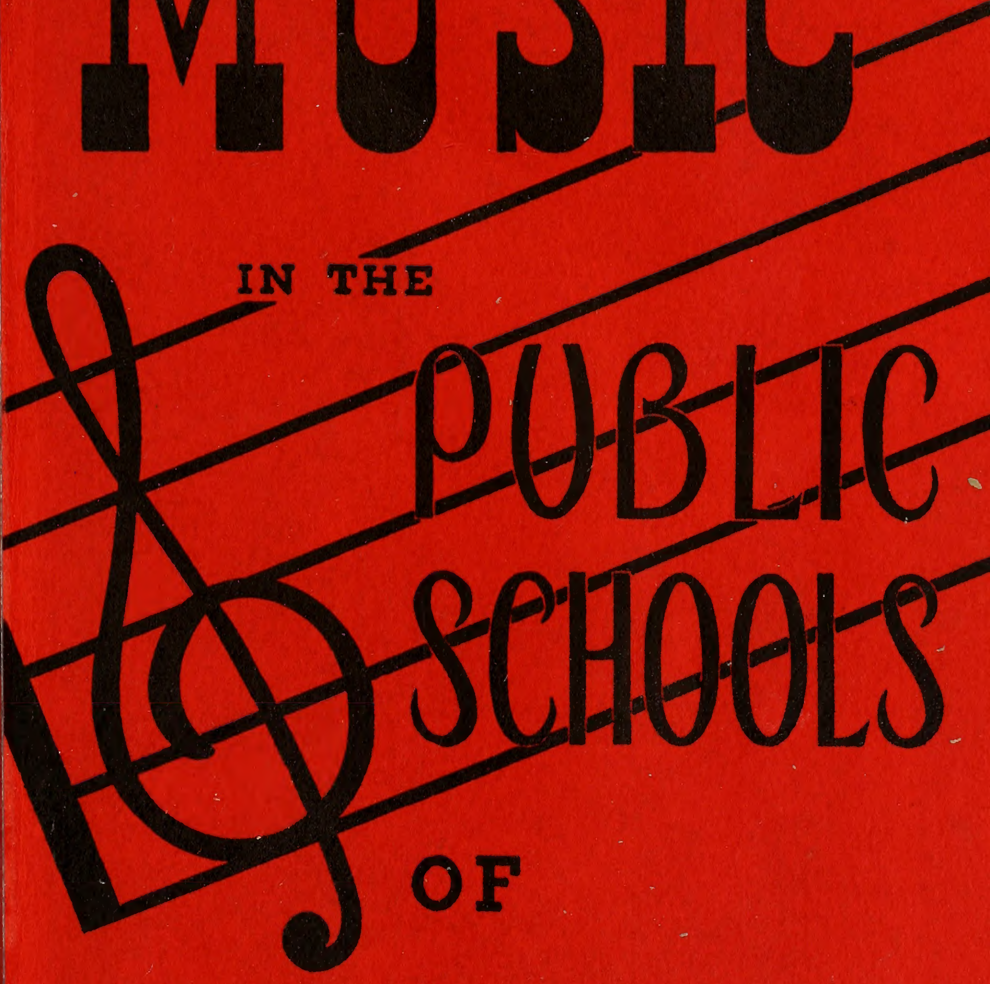
IN THE

PUBLIC SCHOOLS

OF

NORTH CAROLINA

1942



PUBLICATION No. 239

MUSIC
IN THE
PUBLIC SCHOOLS

(A TENTATIVE COURSE OF STUDY)

1942

PREPARED BY
HATTIE S. PARROTT
Associate, Division of Instructional Service
State Department of Public Instruction
With the
Cooperation and Assistance of
MISS GRACE VAN DYKE MORE, *Head Department of Music Education in the School of Music of the Woman's College of the University of North Carolina*

ISSUED BY THE
STATE SUPERINTENDENT OF PUBLIC INSTRUCTION
RALEIGH, NORTH CAROLINA

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FOREWORD

The past few years have been marked by increased public interest in music in North Carolina with corresponding support of it in our schools. There is evidence of improved taste and appreciation of music among our people, both young and old. To make the most of this trend in the thinking and efforts of our people, we must expand our program of music through the public schools. We are still in great need of more and better music instruction in some of our schools and, with this need in mind, a course of study has been designed to offer definite and practical aid to teachers in elementary and secondary schools. It is hoped that the contents of this bulletin will prove to be an effective guide to teachers in their efforts to help children succeed in the musical attainments best suited to their age and growth levels as they progress through our schools.

The preparation of this bulletin has been the responsibility of Miss Hattie S. Parrott of the State Department of Public Instruction. Miss Parrott has called in the services of a number of music teachers and supervisors during the past three years, and as consultants and committee workers they have made excellent contributions to the curriculum studies in music. To each of these we offer grateful acknowledgment for their cooperation and real service.

Special acknowledgment is given to Miss Grace Van Dyke More and her associates at the Woman's College of the University of North Carolina for the splendid work they have done over a period of years in developing the very excellent course presented in this bulletin. We are greatly indebted to them for this fine professional service. It seems very fitting to mention here the names of those who together with Miss More gave freely of their own time and effort: Miss Birdie Holloway of the School of Music faculty at the Woman's College, Greensboro; Mr. Raymond Brietz, Director of Choral Music, Greensboro High School; Mrs. John O. Wood, Instructor in Music, Raleigh City Schools; and Mrs. Adeline McCall, University of North Carolina. On behalf of the teachers of the State we wish to thank them.

Clyde A Erwin

State Superintendent of Public Instruction.

June 15, 1942.

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INTRODUCTION

Music is one of the great spiritual possessions of the race. It is a part of the heritage of every child in the public school, and teachers should see to it that boys and girls come into possession of that which the race has willed them.

In order, however, for boys and girls to know how precious this musical heritage is, they must be taught. This means that the course in music, so far as the public school is concerned, should start in the first grade and go through the twelfth. Definite instruction in music should be given to all pupils, grade by grade, for it is only in this way that a proper foundation can be laid and adequate training be given for proficiency in music.

This bulletin has been prepared to aid grade teachers, classroom teachers, in carrying on a real music program. This course of study, when used with other bulletins and with State adopted basal and supplementary textbooks, will furnish a substantial basis for such a program in public school music as should be made available to every pupil in the elementary school and in the high school.

It is highly desirable to have supervisors of music, but we should not wait until supervisors of music are available to teach music to boys and girls in the elementary schools. Every classroom teacher has an opportunity to do effective work in the teaching of music even though supervision may not be available. This bulletin has been prepared for the sole purpose of helping classroom teachers who need help in carrying on a constructive program of music in every grade in the public schools.

As this bulletin goes to press our nation is in a World War—a war in which every person must play his part as a citizen. Music is not a substitute for fighting on land, on sea, and in the air, but it can be used as a great force for keeping up morale on the part of millions of men, women and children who cannot serve in the armed forces of the United States. Let us teach our boys and girls to sing to the glory of America, for victory and for the freedom of men everywhere in the world!

A great deal has been accomplished in the development of a music program, but much remains to be done, and it is hoped that this bulletin will serve a good purpose in promoting music education in the State.

J. HENRY HIGHSMITH, *Director,*
Division of Instructional Service.

SECTION A

MUSIC INSTRUCTION IN THE ELEMENTARY SCHOOL

(A Tentative Course of Study)

SUGGESTIONS TO TEACHERS AND SUPERVISORS

1. Each outline is designed to indicate the minimum achievement for a school year. If a class can do more, it should be encouraged to do so. Special attention should be given to the explanatory statement in Section A-V, which describes the plan of adapting the materials to the needs of pupils *with* or *without* previous instruction in music.
2. The songs are not listed in the order in which they should be taught. Each teacher will decide this in accordance with units of work and the children's needs.
3. The Golden Book of Songs* is mentioned as a supplementary rote-song source, because it is already available in many schools. These songs may be found in any book of familiar songs.
4. Rhythmic activities are of outstanding importance, especially in the first three or four years of the child's musical experience. These activities should not be neglected.
5. It will be observed that a single phonograph record is often listed for more than one grade. If the teachers of the lower elementary grades will share the use of these records, the total expense to the school will be much reduced.
6. It is not wise to rush into music reading without adequate preparation. Reading readiness must be achieved first. This comes through building a music vocabulary by means of many rote songs, aural observation of a considerable number of songs, and familiarity with the major scale and tonic chord and tonal progressions built on these two basic musical tunes.
7. In their early reading experience the children will profit by singing a number of songs in one key before taking up another key. If the music textbook does not provide as much material as needed, the teacher and children can create short, simple tunes and write them on the blackboard.
8. In listing many of the observation and reading songs for grades four to seven, the rhythmic or tonal problem around which the song centers is indicated. This is for the teacher's convenience in choosing a song to illustrate a particular problem.
9. The equally divided beat is taken up in two type lessons for observation. The first lesson has to do with the rhythm in

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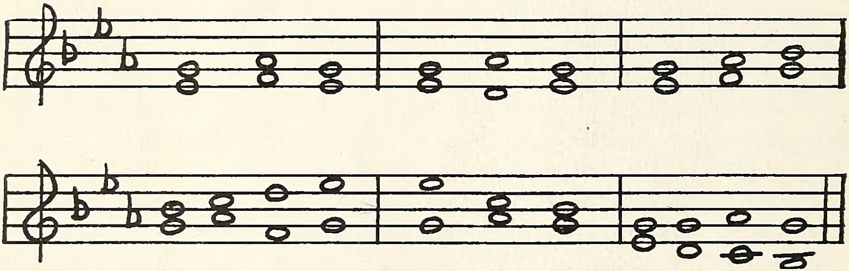
*The Golden Book of Favorite Songs, published by Hall and McCreary Company, 434 S. Wabash Avenue, Chicago.

which each eighth note is sung to a separate word or syllable of text. In this case each eighth note has its separate flag or stroke. In the second lesson on the equally divided beat the two eighth notes are sung to one syllable or word of text, in which case the two eighth notes are stroked together. This is a common practice in notating vocal music and should be understood by the children.

10. The dotted-quarter-and-eighth-note rhythm group should be considered a two-beat group, with the eighth note more closely associated with the note that follows than with the dotted-quarter itself.
11. "Two-part chording" is suggested in several places. This is the best preparatory exercise to two-part singing. First, divide the class into two groups (all children should take turns singing each part). The teacher dictates the two tones to be sung by singing them consecutively—"do-mi"—the children sustaining the tones until they are in tune. Other thirds are sung in the same way—"re-fa"; "mi-so"; "fa-la", etc.; also sixths: "mi-do"; "re-ti"; "do-la", etc. Second, on the board place same simple two-part tone groups such as those below and ask the children to sing them slowly by syllable, then "loo", and finally hum—always with the two parts together. The purpose is to train the children to hear both parts at once and to tune their voices until the harmony is perfect. Ask the children to listen as they sing and to raise their hands when they think it is time to go on to the next chord. Three-part singing is approached in a similar way—by singing three-part chords and exercises.



12. The teachers' manuals accompanying the Music Hour texts suggest practical working plans as aids or helps to the teacher in organizing her program. In addition, these manuals contain a wealth of information invaluable to the teacher and should be available for reference and study. The manuals are listed as follows:

Kindergarten and First Grade, a book for the teacher, containing songs, activities and directions.

Elementary Teacher's Book to accompany the First and Second Books, 272 pages, with accompaniments and additional rote songs.
Intermediate Teacher's Book to accompany the Third and Fourth Books, 388 pages, with accompaniments.
Teacher's Guide for the Fifth Book, with accompaniments.

I. FUNDAMENTAL PRINCIPLES.

Music has been called "the language of the emotions" and "the universal language." Each teacher should so plan the music and so direct the children's musical activities that the music period will be pleasurably anticipated as one of spontaneous interest and joy. Much depends upon the teacher's attitude as well as her ability. If she feels deeply that music is a broadening and refining experience, she will realize that it can bring to the pupils something fine which nothing else can give.

When properly used, music can vitalize and enrich the entire curriculum. Through study of the possibilities of the activities of her class, each teacher will find a place for music in almost every large unit organization of work. The type of music activities used will depend upon the nature of the unit of work.

In planning the music work to be done by a certain grade, the teacher should make sure that the abilities of the previous grade have been mastered before undertaking the mastery of the abilities named for the current grade.

If the music lesson is taught by a special music teacher, the grade or homeroom teacher should always remain in the room during the lesson, not only to lend aid when needed, but also to help the music teacher integrate the children's musical experiences into the large units being developed, and to add to her own musical knowledge and skill.

Correct posture is a determining factor in good singing. It must be established at all times before singing begins.

While certain abilities are expected to be developed largely through listening lessons, yet many of them can be partly, and sometimes largely, achieved as outgrowths of the activities of the daily music lesson. Every music activity should lead toward a deeper enjoyment and richer understanding of worthwhile music.

It is desirable to stimulate creative activities in music. The instinct to create may be encouraged and developed through original rhythmic activities, through planning and experimenting to discover the most appropriate instruments to use for various parts of pieces played by the rhythm band, through inventing original tunes which at first are sung to the teacher, but in the upper grades may be written on staff paper by the pupil, and through making and playing simple instruments.

The teacher should include in her plan of work the following:

1. Helping every child to acquire the correct use of his singing voice, individually and with others.
2. Guiding every child in the enjoyment of singing as a medium of expression and in this way make singing a permanent means of pleasure to him.
3. Giving the children a repertoire of suitable songs which will be of both immediate and permanent interest and value to them.
4. Developing rhythmic feeling through response to music with free bodily movements, thus cultivating muscular control and physical poise and grace.
5. Developing the ability to read simple music independently.
6. Developing the ability to discriminate tone qualities, both of voices and instruments, with a growing realization of the power of tone color to express moods and emotions.
7. Developing an increasing appreciation for the better music rather than the poorer, resulting in a preference for singing, playing and listening to music of the best types at all times.
8. Developing interest in instrumental work and encouraging children who evidence a special desire to play instruments and guiding their choice of an instrument.
9. Encouraging every possible situation for pupils to use musical learnings, such as special programs or participation in larger activities. Whenever possible, the children should be led to initiate the activity—to choose the songs to be sung or to plan the use of music in the most appropriate way.

II. MUSICAL ABILITIES BY GRADES.

First Grade—*Ability to:*

A. Through Song and Rhythm Lessons.

   1. Sing with proper tone quality many songs, including the first stanza of "America."
   2. Match, both individually and as a group, single tones, calls and simple phrases.
   3. Discriminate between high and low tones, long and short tones, strong and weak beats.
   4. Sing individually many of the songs learned by the group as a whole.
   5. Recognize repeated phrases in pattern songs.

6. Apply syllables by rote to a few of the pattern songs already learned by the group.
7. Participate in the rhythm band.

B. Through Listening Lessons.

1. Learn to use good habits of listening, such as attentive, discriminative and imaginative listening.
2. Recognize and respond to different rhythmic types of music, such as running, skipping, jumping and swaying, in preparation for rhythmic games and folk dances.
3. Recognize with increasing skill some very simple descriptive effects in music.
4. Notice incidentally, by sight and by sound, the musical instruments heard during listening lessons, such as the piano, violin, trumpet, piccolo and drum.
5. Finding increasing pleasure in music that is heard, in responding to various types of rhythm, and in participating in all the phases of music in the classroom.
6. Enjoy listening to beautiful music.

Second Grade—*Ability to:*

A. Through Song and Rhythm Lessons.

1. Sing correctly and artistically many songs, including two stanzas of "America."
2. Respond with syllables to certain simple phrases and to all phrases of pattern songs when sung by the teacher with a neutral syllable.
3. Feel phrasing and measure groups in songs they sing.
4. Feel balance and beauty of design developed through rhythmic play.
5. Feel rhythm, phrase and accent developed through participation in the rhythm band.
6. Recognize the staff, clef sign, bars, kinds of notes and rests used in the song books.
7. Read with syllables simple material using diatonic progressions and tonic chord when the children are adequately prepared for reading notation. (See Elementary Teachers' Manual.)

B. Through Listening Lessons.

1. Listen with closer attention and better discrimination to music heard.

2. Recognize and respond to various rhythmic types of music; participate in rhythmic games and simple folk dances.
3. Recognize with increasing skill simple descriptive effects in music.
4. Notice incidentally and recognize, by sight and by sound, the more common instruments heard during listening lessons, such as piano, violin, trumpet, flute, piccolo and drum.
5. Recognize phrases in simple music and indicate the duration of each phrase by various movements and games.
6. Find increasing pleasure in all phases of music in the classroom, and enjoy listening quietly to beautiful music.

Third Grade—*Ability to:*

A. Through Song Lessons.
  1. Sing with good tone quality and expression many songs of increasing difficulty.
  2. Sing the first stanza of "The Old North State."
  3. Read syllables from staff notation suited to the ability of the group. (See the basal text for this grade.)
  4. Recognize some of the more common music symbols, such as sharp, flat, measure signature, tie, slur, hold and marks of expression found in their songs.
  5. Find "do" from the right-hand sharp or flat. (See Activity H, p. 26.)

B. Through Listening Lessons.
  1. Use good listening habits with increasing ease.
  2. Recognize and respond to rhythm in music with growing skill and enjoyment.
  3. Develop skill in phrase sensing and in measure and meter sensing.
  4. Recognize repeated phrases in both songs sung and in music heard.
  5. Recognize with growing skill descriptive effects in music.
  6. Recognize with growing skill and interest the orchestral instruments heard.
  7. Find increasing enjoyment in listening to good music and in participating in music through singing and through rhythmic activities.

Fourth Grade—*Ability to:*

A. Through Song Lessons.

1. Sing many songs with increasing appreciation of beautiful tone and interpretation.
2. Learn all stanzas of "The Old North State" and the first stanza of "The Star-Spangled Banner."
3. Read fluently one-part songs involving fourth-grade problems, such as:
    a. More difficult melodic skips (do-fa, mi-la, so-re).
    b. New rhythmic problems.
        (1) Two equal tones to a beat (♪ ♪).
        (2) Dotted quarter and eighth—a two-beat group (♩. ♪).
4. Sing rounds and sustain tones in two-part chording in preparation for the introduction of two-part songs.
5. Sing some very simple two-part songs, reading the two-parts together.

B. Through Listening Lessons.

1. Continue to develop good listening habits.
2. Hear good music with growing pleasure and develop an increasing preference for the best in music.
3. Have a better idea of the orchestra as a whole and recognize the characteristic tone color of the four families of the orchestra.
4. Learn to follow one or two themes through a composition.
5. Feel acquainted with a few of the great composers through their music and through stories about them.
6. Distinguish simple dance forms—march, waltz, minuet and gavotte.
7. Notice design in music growing out of recognition of recurring and contrasting themes and phrases.
8. Feel the close relationship between the arts through relating music to pictures and poems.

Fifth Grade—*Ability to:*

A. Through Song Lessons.

1. Sing many songs with increasing appreciation and with more artistic interpretation.

2. Sing all verses of "America," "The Star-Spangled Banner," "The Old North State," and the first stanza of "America, the Beautiful" from memory.
3. Read skillfully two-part songs involving problems so far studied.
4. Recognize and sing correctly easy sharp and flat chromatics as they occur in the basal text.
5. Read the new rhythmic problem—the unevenly divided beat (♪. 𝅘𝅥𝅯).
6. Sing some very simple songs with words at sight.

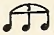
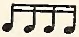
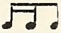
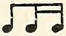
B. Through Listening Lessons.

1. Increase the enjoyment and understanding of good music.
2. Recognize all the more important orchestral instruments by sight and sound.
3. Recall the dance forms learned in the fourth grade and recognize the mazurka. (See Intermediate Manual.)
4. Recognize minor mode and compare it with the major tonality.
5. Recognize and compare descriptive and pure music.
6. Feel acquainted with more great composers—Mendelssohn, Grieg and Stephen Foster—through a study of their lives and some of their best known music.
7. Sing and recognize various types of folk music of the United States.
8. Feel the universality of music as a part of the life-experience of every people as shown by an integrated study of music and social studies. A knowledge of folk songs, folk dances, instruments, composers, and readings about music among the masses of the people will form a background.

Sixth Grade—*Ability to:*

A. Through Song Lessons.

1. Sing with artistic interpretation songs learned.
2. Sing all stanzas of "America, the Beautiful."
3. Sing chromatic tones in more difficult one and two-part songs.

4. Read songs involving five new rhythmic problems:
   a. Triplet ().
   b. Four tones to one beat ().
   c. Two short and one long tone to a beat ().
   d. One long and two short tones to a beat ().
   e. Rhythmic problems of compound measure—6/8; 9/8; 12/8.
5. Sing, after due explanation and study, songs in the minor mode, with an understanding of the three forms of the scale.
6. Sing simple three-part songs, preceded by chording and three-part rounds.
7. Sing simple songs at sight, words first.
8. Sing many part songs in small groups—duets, trios and quartets.

B. Through Listening Lessons.

1. Respond, with increasing feeling, to the mood in music.
2. Recognize the three forms of the minor scale—the primitive, harmonic and melodic. (See Manual.)
3. Recognize with increased skill repetition and balance of themes and phrases and continue into recognition of rondo and three-part song form.
4. Recall dance forms previously studied and recognize also the polonaise, the tarantella and the bolero.
5. Feel acquainted with more of the great composers, including Wagner and Tschaikowsky.
6. Understand something of the music of the Middle Ages—the minstrels, their songs, instruments and their contribution to the music of our time.
7. Recognize easily all orchestral instruments and understand the composers' use of these instruments.
8. Feel increasingly the relationship between music and the other arts, as well as the universality of music and its significance in modern life.
9. Grow in factual knowledge necessary for a keen enjoyment of music and in interest in music activities in current life in the United States, including American composers, artists, orchestras, opera companies.

Seventh Grade—*Ability to:*

A. Through Song Lessons.

1. Sing well a repertoire of songs of musical, literary, community, national and other worthy interests.
2. Sing with keener interest and more skill and understanding when in a large group, as well as with the room-choir and smaller groups.
3. Understand the significance of all features of notation occurring in songs learned. (See basal text.)
4. Understand the most important facts of elementary harmony, such as the nature of all triads and the character and use of the primary triads and the dominant seventh.
5. Understand the meaning of the bass clef and read some simple music written in bass clef.
6. Read more difficult three-part songs (S.S.A., S.A.B.) and some four-part (S.S.A. optional B., S.A.T.B.) with increasing ease and pleasure.
7. Write increasingly interesting original songs and other compositions.

B. Through Listening Lessons.

1. Listen to good music with understanding and appreciation.
2. Understand most of the common facts of music theory and elementary form.
3. Recognize and study with interest the various means of varying a theme, such as changes in harmonic background, thematic variation, modal change, and rhythmic change.
4. Understand and enjoy modern suites and tone-poems.
5. Understand the character of the music of the classic and romantic schools, and compare them with the modern school as represented by its best popular and serious composers.
6. Take a sympathetic interest in our neighbors to the South through an acquaintance with some of their music.
7. Realize and understand the place of music in American life, how it takes its place in institutions of every kind—

in industrial plants, in churches, in civic organizations, in homes and schools, in city-, county- and state-wide movements.

8. Feel more keenly, through the cumulation of all musical experiences in the elementary grades, the universality of democracy of music and its indispensability in life.

Eighth Grade—*Ability to:*

A. Through Song Lessons.

1. Sing with enjoyment and artistic interpretation, a repertoire of art songs by standard composers as well as folk, national and community songs.
2. Understand all the more important music fundamentals and some elementary harmony, such as the structure and use of primary and secondary triads.
3. Read three- and four-part songs, using bass clef, with growing ease and pleasure and sing them artistically.
4. Write and sing interesting original melodies.
5. Understand the piano keyboard.
6. Correlate with other activities the learnings in music accumulated through the previous grades:
    a. This correlation will serve not only to give greater meaning to the music period, but will also vitalize and enrich the other activities.
    b. Correlation between music and physical education is obvious and is developed through folk dancing, through natural dancing—including creating original dances, through pageantry, and through gymnastic activities.
    c. Drawings, designs, clay modeling, wood carving and other art activities to express various descriptive features of music, the mood or the form and design of the music are stimulating and valuable.
    d. Definite integration of music in the social studies and literature affords opportunities for the pupils to become vividly conscious of the customs, emotions, and aspirations of other peoples through an acquaintance with their folk songs and dances, their composed music, and their musical performers, all of which reflect so truly their everyday life. Special attention

should be given to the integration of music with the study of North Carolina history.

B. Through Listening Lessons.

1. Carry on and expand the listening projects begun in the seventh grade which contribute to the eighth grade activities.
2. Understand and enjoy the hearing and study of tone-poems, suites and other symphonic music of classic, romantic and modern schools.
3. Understand and enjoy many operas through acquaintance with their plots and with some music from each opera.
4. Understand the place of music in the life of every people and the contribution to the culture and institutions of American life made by our naturalized citizens through their various homeland countries' music and dances.
5. Choose, with growing pleasure and understanding, to hear the best musical programs on the radio and choose recorded music of the same standard.

III. TYPICAL ACTIVITIES.

A. Activity: *Learning to sing with correct and beautiful tone quality.*

Intelligent care of the child voice cannot be overemphasized. Insist upon use of light, floating tone quality. The child voice is naturally light, and our objective should not be power, but sweetness and beauty of tone and correctness of pitch.

The proper voice compass is also important. For the primary grades the compass should be first line E to fifth line F; for the fourth and fifth grades C below the staff and G above the staff; and for the sixth and seventh grades the same with sometimes B below the staff and A above the staff.

Correct posture is a great aid to good tone quality. Children should sit tall and easily erect with backs away from the seat, feet flat on the floor, and relaxed shoulders. They may stand during part of the singing period, keeping as good posture when standing as when sitting.

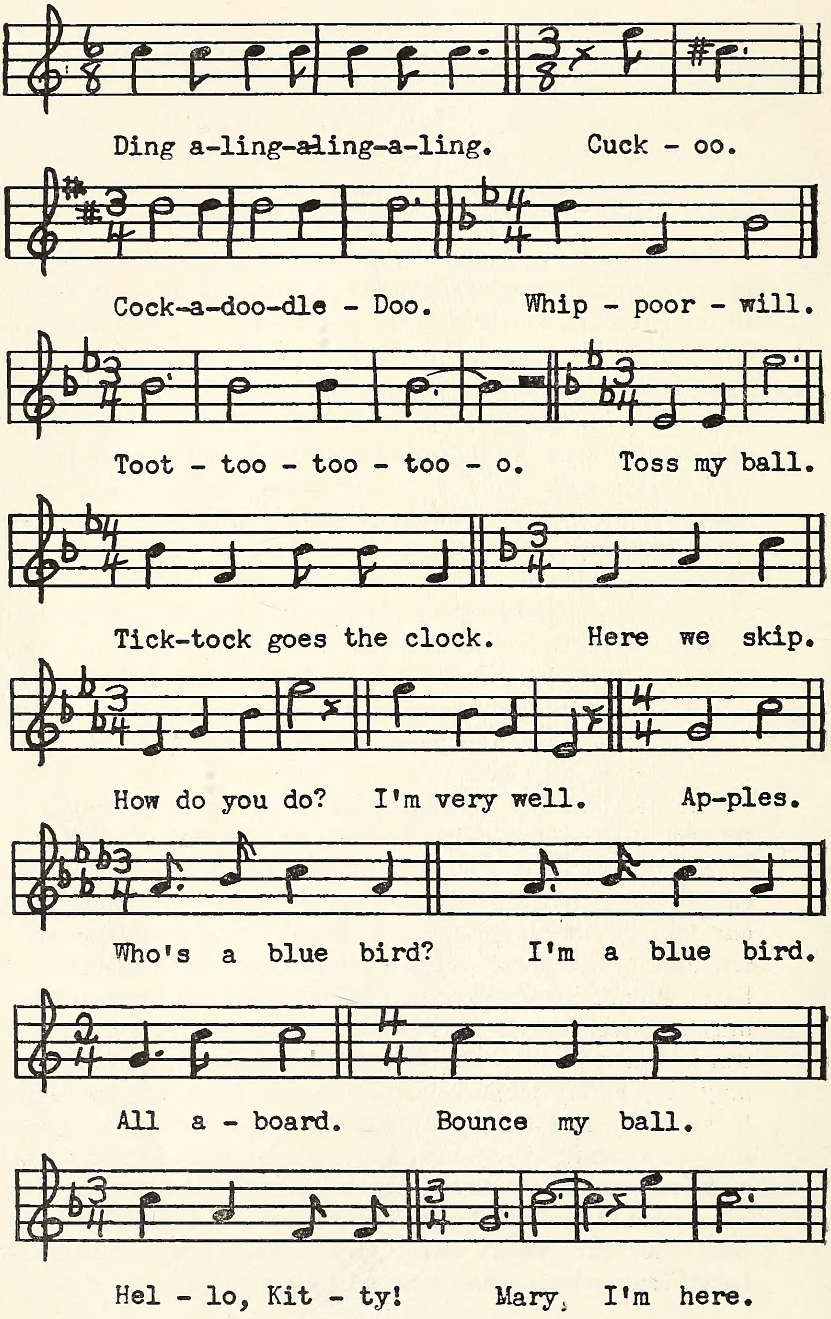
B. Activity: *Finding the singing voices of inaccurate singers; learning to match tones and short phrases in tune.*

The child who cannot carry a tune should not be discouraged. With the proper help, including *much* individual work, he will probably learn to sing during his first years in school. Some children have quicker ears and have had more pre-school musical experience than others. Most children can, in time, learn to "carry a tune."

Nearly all inaccurate singers may be grouped into one of the following four classes: (1) Those who are inattentive to pitch or those who do not yet recognize the difference between high and low in pitch. (2) Those who have not yet found their singing voices due to lack of musical experience. (3) Those who are uncertain in tonal and rhythmic sense. A co-ordination of muscles will be found helpful with this group, such as having a child move hand up or down with the melody of the song the children are singing, putting marks on the board to show the up- and down-ness of the pitches, and various rhythmic activities to help the child feel the movement of the music. Permitting children to sing out of tune with the class not only mars class singing, but tends to confirm vocal faults into fixed habits. (4) Those who are physically handicapped through injury or malformation of the vocal mechanism. These should be referred to a physician.

The best seating arrangement for a music period is as follows: All singers with accurate voices seated in the rear of the room; those who sing on pitch part of the time but cannot be depended upon to sing connected phrases accurately in the middle of the room; and the inaccurate singers in the front seats. Encourage these children to listen when a new song is being learned by the group. They may be given single words of the song, or short groups of words individually while the accurate singers listen; they may clap softly while the others sing; they may be asked to sing the last tone sung by the others after the group finishes; and in other ways they can be made to feel a part of the class and to listen carefully while the others sing. They should have individual help each day through matching tones and short calls, then longer phrases, usually taken from songs being learned by the class.

The following calls have been found useful in helping many children:


Ding a-ling-a-ling-a-ling.
Cuck - oo.
Cock-a-doo-dle - Doo.
Whip - poor - will.
Toot - too - too - too - o.
Toss my ball.
Tick-tock goes the clock.
Here we skip.
How do you do?
I'm very well.
Ap-ples.
Who's a blue bird?
I'm a blue bird.
All a - board.
Bounce my ball.
Hel - lo, Kit - ty!
Mary, I'm here.

C. Activity: *Singing songs learned by imitating the teacher.*

The most important musical activity for the children is the singing of many beautiful songs. The text of the song should be expressive of childhood, must be within the experience of the child, and should stimulate his imagination. The melody must be within the correct range for the children's voices, and of a degree of difficulty suited to the children's musical experience, and obviously, of real musical worth.

The teacher must know the song thoroughly and avoid too much talking about the song; but sing it many times, encouraging the children to listen so carefully that they can tell her what the song tells about. The children will always imitate the teacher's voice, so she must constantly watch her own tone quality, singing always with a light, floating tone, and using her pitch pipe frequently to make sure that both she and the children are keeping the correct pitch.

The first presentation of a song should be as perfect as possible from the standpoint of tone quality, enunciation, phrasing, and interpretation of the text. In the primary grades the usual procedure in teaching a rote song is to present it phrase-wise, the children singing back each phrase after the teacher sings it; the phrases being joined in twos, then fours, then the entire stanza.

In the intermediate and upper elementary grades and with very short songs in the primary grades many teachers are finding it well to teach rote songs by the whole method; that is, after the teacher has sung the song many times, over a period of several days, the children sing the entire song without her help. Any incorrect places are corrected, and the song is mastered as a whole. No class should try this procedure unless they have had considerable musical experience.

D. Activity: *Participating cooperatively in a group—rhythm band or toy orchestra.*

Rhythm band activities may begin as early as the preschool and continue through the elementary school. It is usual to think of the rhythm band as a part of the primary music program, but older children often maintain their interest in it if the material used is sufficiently difficult to meet their growing skills in reading. In the upper grades it is often possible to use a rhythm band group as a nucleus to which other tonal instruments are added. Such "orchestras" may include a wide variety of instruments, such as tonettes, song flutes, psalteries, saxetts, symphonets, recorders, bells and marimbas in addition to the percussion instruments such as drums, triangles, wood blocks, rhythm sticks, cymbals, tambourines, etc. Groups of this sort are workable if special parts are written to meet the limitations of the players and the tonal range of the instruments.

In the primary grades it is possible to obtain musical results if musical procedures are followed. The children must be made aware of the sound of the music by continual emphasis on *listening*. It is advisable in the beginning to allow plenty of free time for experimentation with the instruments, so that each child may know how the various instruments sound and how it "feels" to play them.

There are various ways of grouping instruments, and the arrangement of a class should always be flexible. It is best to divide the class into sections. For example: Section I—"Jingles" (instruments with a jingling sound)—triangles, tambourines, jingle sticks, bells, cymbals. Section II—"Taps" (instruments with a tapping sound)—drums, rhythm sticks, wood blocks, tom-toms. Such an arrangement as this lends itself to playing simple folk dance or folk song material which is usually made up of two alternating themes. Section I plays the A theme, Section II plays the B theme.

Another way of grouping the instruments might be as follows: Section I—triangles and bells; Section II—tambourines, castanets, jingle sticks, rattles; Section III—drums, sticks, wood blocks, tom-toms; Section IV—cymbals (for accented notes). The best plan is to try to arrange the instruments in such a way that the musical content of the selection played is preserved in the orchestration.

As skill develops the children should learn to read from scores which may be written on the blackboard, on large pieces of tag board, or in individual notebooks. The writing of rhythm band scores by the children themselves is a valuable aid to reading, and should be stressed if the rhythm band is being used in classes that are learning to read music.

The rhythm band may be a valuable aid to free expression by the children. This may be through the use of individual instruments for sound effects in rhythmic activities or in song dramatizations, in free interpretations of music with one or more instruments, in creating original rhythmic patterns, original scores to music selected by the class, or to the children's original music.

Many instruments for the rhythm band can be made by the children, but this work belongs to the craft period or the free activity period, rather than to the music class. Interest in the construction of instruments does carry over into the music class, and also interest in the music carries over into the making of the instruments. Those which can be easily made are rhythm sticks, drums, rain rattles, sand blocks, castanets, and jingle sticks. Others, requiring more time and more skill, are marimbas, chimes, tambourines, brass pipe xylophones, and shepherd's pipes. Books giving instructions for making some of these instruments are listed in the bibliography.

E. Activity: *Feeling rhythms and expressing them through bodily movements.*

Bodily movement to music is the outward expression of an inner experience in hearing. The body, in a sense, becomes an instrument which conveys the meaning of varying rhythmic and melodic impulses, just as speech conveys the meaning of various thoughts and ideas.

Children naturally tend to move with their whole bodies. With young children rhythmic activities are limited to those movements which involve the use of the larger motor muscles. The finer adjustment of smaller muscles comes with growth, with usage, and with the development of coordination. As rhythmic perception is encouraged, along with natural processes of muscular development, the movements of the different parts of the body become more specialized.

Rhythms which children enjoy and which furnish an outlet for their desire to move freely to music should not be approached from the technical point of view of the dance, but rather with the idea of developing the child's body and of helping him to understand and interpret what he hears.

In the primary grades rhythmic activities may be planned in two ways: first, those rhythms which are child-initiated and for which music may be improvised or chosen by the children; and second, those rhythms which are directly the outcome of music that is played and which may be of the following sorts: (a) definite movements suggested by the music (such as swinging, leaping, marching, running, etc.); (b) free rhythmic movements which are creative ideas of the children (such as dancing like a fairy, being a whirlwind, or "moving any way that the music tells you"); (c) dramatization of characters, animals, objects (such as Hallowe'en witches, elephants, bells, etc.); (d) folk dancing, games, rhythmic plays.

The number of rhythmic movements possible for the body is very large, including such movements of the feet as walking, jumping, hopping, stepping on tiptoes and on heels, skipping, sliding, galloping, skating, stamping, and creeping; and movements of the body such as swaying, bending, rocking, stretching, rolling, turning, twisting, and shaking. If definite movements are to be done, it is best to repeat the music enough times so that some degree of satisfaction is experienced in perfecting the form of the activity.

When free or "creative" rhythmic movement is tried, it is essential that the children listen as many times as is necessary beforehand so that they are well enough acquainted with the music to respond freely. An attitude of "anything can happen here" on the part of the teacher is sometimes effective in bringing out individual initiative. Point out interesting details observed, as "John has a new way of swinging," or "Marcia thought of a different way of skipping." Then let John and Marcia show the group how they do it, and from this other ideas will flow.

If dramatization is being done, try to emphasize the mood, the feeling, the idea rather than the definite action to be done. For instance: "When Jane walked across the room, it made me think of a soft kitten. What are some of the ways we might show how it feels to be a kitten?" (There could be stretching, yawning, curling up by the fire, playing with a ball, etc.) Even in doing the routine rhythmic activities, such as walking, marching, running, etc., there is a place for the imaginative approach. Contrast the difference in mood in the following: 1. Mary walks; 2. Mary walks to the store; 3. Mary walks to the store in the rain, carrying an umbrella; 4. Mary walks to the store in the rain, carrying an umbrella and she loses her money.

Folk-dancing, games, and rhythmic plays can be made into creative activities by encouraging individual expression. Children love to make up original steps to folk dance tunes;

and they like games that repeat the same melody over and over while they change their action. An example of this is the following: "We're dancing around the Christmas Tree," then "We're skipping around the Christmas Tree," then We're hopping, jumping, clapping," etc. Suggestions for such changes in activity should always come from the children themselves.

There are various ways to solve the problem of having rhythmic activities in a room with limited floor space. One solution is to divide the class into four groups. Group I takes the center of the floor for activity while Group II claps, Group III swings, Group IV taps on the floor. Activities can be rotated from group to group until all have had every experience. Arrangement of children in concentric circles with space for activities on the outside and in between the rows is a good plan. In classrooms with movable desks, the center of the floor can be cleared for rhythmic activities. The children who watch the others, awaiting their turns, often experience as much pleasure as those who actively participate. Then too, not all rhythms require breadth of scope and large movements of the whole body. Light, delicate, fast-moving motifs are better expressed by the hands, or by smaller parts of the body.

In a classroom with immovable desks rhythmic activities can be adapted to the space available—the children moving up and down the aisles—or about the room in serpentine fashion. Others can be done with the children remaining in the aisles beside their desks, or sometimes sitting in their seats. Often the children's imagination will help the teacher adapt their activities to the limited space.

F. Activity: *Observing the notation of songs learned by rote, as a means for attaining "reading readiness" for the reading of music.*

In the first and second grades, in preparation for song observation, the children have learned by rote the syllables of several familiar pattern songs. They have acquired some ability to recognize aurally and to sing with syllables simple scale groups and tonic chord tone groups. Their new problem is to relate what they have heard to what they see on the printed page. This is an all-important activity, because it is the best way of attaining "reading readiness" and is similar in procedure to the usual pre-reading experiences of the first grade child before he begins to read from a book.

After a simple song has been learned, both words and syllables, and after the children can recognize phrases and tone groups in this song when they hear them and sing them with correct syllables, they are ready to see the notation of the song on the board or on a chart. Since they already know the melody and the syllables, they will be greatly interested in seeing the picture of the song. The teacher sings the song with words, then syllables, several times, showing the children how to follow the notes with a pointer as she sings, after which the children take turns pointing to the notation as the class or small groups or individuals sing.

The teacher may then sing, with "loo", the phrases and tone groups from the song which the children recognized and sang with syllables before they saw the notation; and the children find the picture of each tone group or phrase in the song designating it by framing it with the hands and singing it with syllables. When this can be done with considerable skill, flash cards containing staff notation of the various tone groups may be shown. The teacher may sing each tone group with "loo", a child finds the correct card and matches it with the same tone group in the song on the chart or the board. The same games used with flash cards in beginning reading can be used with the song flash cards. This is a valuable means of building a musical vocabulary.

Many simple songs should be used in the above procedure, always keeping it a game for the children. Tone direction may be noted from the staff picture and shown by the children by raising and lowering their hands as they sing; they may clap the song, or step the rhythm, or swing the phrases. The simpler these songs the better. Only one, two, three and four beat notes and corresponding rests should be used. These observation songs preferably should be in various keys, so that the children become accustomed to seeing "do" in various places on the staff.

After the children have sung several songs from the board or chart, they may sing other familiar songs from the books, following the above procedures, and also drawing attention to the positions of "do", "mi", etc., in each song. In all song observation activities much individual work must be done.

The teacher must decide when the class has attained "reading readiness." Until they are really ready to begin actual reading, this song observation should continue—whether the time to begin reading is reached in the second grade or the third grade or the fourth grade. It will usually be late in the second grade or rather early in the third grade.

G. **Activity**: *Learning songs by reading the staff notation.*

As in beginning reading the children find words they know; so in beginning reading of music they should find tone groups and phrases that they have seen in observation songs. New tone groups are introduced gradually, and the reading vocabulary of music enlarges as the child's reading experience continues. As in beginning reading the children read many stories, even many books sometimes, on the same level of difficulty; so in reading music the child needs much experience with very simple reading material before attacking the various rhythmic and tonal difficulties that must be mastered. The child's enjoyment of reading music will be, as in his reading of books, dependent upon the skill and ease with which he reads. Therefore, it is important that the teacher adjust the music reading program to the children's ability to read with satisfaction.

Before a song is read it should be analyzed. In the early reading the rhythm of the song is given by scanning the words and clapping the rhythm with the teacher. Later, when the children are using the measure sign, they can clap or step the rhythm with no help from the teacher. Tapping the beats as they sing will help greatly in their feeling the steady movement of the beats making up the flow of the rhythm.

In analyzing the melody of the song the children may discover phrases exactly like those sung in another song—a familiar musical word in their vocabulary. They may see whether the tune goes up or down, whether it is on the scale line or on the tonic chord, whether it steps or skips, whether there are identical phrases in the song or whether all are different.

In their earlier reading the children will find the position of "do" from the observation song in the same key. Later they will learn to locate "do" from the position of the right hand sharp or flat in the key sign. After the teacher gives the pitch of "do" with her pitch pipe, the children should sing the scale or the tonic chord to establish the tonality of that key. If the song does not begin on "do", the beginning pitch should be established with as little help from the teacher as possible. The teacher sets the tempo (rate of speed) by counting a measure before the children begin singing. In the earlier reading it is well to work on one phrase at a time, but as soon as possible the children should acquire the habit of going through a song without stopping, even though mistakes are made.

The teacher must not sing with the children when they are reading, for they will gain skill and independence in reading only by doing it without the teacher's voice holding them up. If there is a difficult spot they cannot master, the teacher may help them with it as she would pronounce a new and strange word in their reading lesson. Much individual singing is valuable.

When the song can be sung with correct melody and rhythm, the class may test itself to see if it can sing the tune without the help of the syllables by singing the song with "loo"; and if this can be done, they are ready to sing the words. When the song has been read and sung correctly with the words, it should not be discarded but should be sung with proper tempo and interpretation to make it just as beautiful a song as the songs learned by rote.

In all work with music notation the teacher should use freely the correct technical terms: staff, note, sharp, flat, measure, etc., thus allowing the children to learn the necessary terms and facts of music theory without special teaching of them, or drills and definitions. The theory given the children should be kept at a minimum. The music is the end to be attained, not facts about the music.

H. Activity: *Learning to locate "do" from any key signature.*

It is simple for the teacher to give to the children the two brief rules by which they locate "do" in any key: 1. The right hand sharp is always in "ti's" place, and 2. The right hand flat is always in "fa's" place. This is not the best sort of learning experience for the children. Instead of being told the two facts above, they can be guided into discovering the facts for themselves, thus making them meaningful truths to the children. The best way to accomplish this is as follows:

The teacher draws four short staves on the board. Using a familiar song in their song books, in a sharp key, the children place the sharps on one of the four staves just like those in the book; sing the song with syllables; locate high and low "do" on the staff; find the right hand sharp and note that it is in "ti's" place on the staff, and write "ti" beside the right hand sharp on the board. After this procedure has been followed in each of the four sharp keys, the children are ready to answer this question: "What can you find that is true on all of the four staves?" They will discover that "ti" is always in the right hand sharp's place, and this rule may then be written on the board and read several times. The children will then enjoy a brief contest in skill and speed of locating "do" in various songs in sharp keys as the teacher gives the pages in their books. Naturally, review in the form of additional contests on following days will be necessary to make this little rule a tool that the children can use with ease and assurance.

In the same way the children can discover that "fa" is always in the right hand flat's place.

Usually the children are ready for these experiences in the third grade. It must be after they have read easy songs in all these sharp keys, locating "do" from an observation song in the same key, or the teacher telling them the location of "do". It is not necessary that they know the name of each key—one sharp, key of G, etc. All they need for successful reading experiences is to be able to locate "do" on the staff.

I. Activity: *Recognizing and using sharp and flat chromatics.*

The word *chromatic* means literally *colored,* referring to the fact that music in which chromatics are used seems to have more color than the more usual diatonic music. The children's first experience with chromatics should be in one or more songs taught by rote, both words and syllables. It is usual to present one chromatic at a time—the sharp chromatic "fi" usually being first. Attention is called to the name and spelling of the syllable, then to its sound as contrasted with the pitch of "fa". For example: the tone group "so fi so" would be contrasted with "so fa so".

It is also helpful to compare tone groups such as "so fa so"; "mi re mi", etc. with "do ti do"—learn that the chromatic tone group has the same pitch relationship as "do ti do". Hence, "do ti do" may be used as a pattern.

The children must then see what the chromatic is. It is very helpful to show this on the piano keyboard, or a picture of the keyboard which may be drawn on the board. A child may point out a group of tones from the song—perhaps "so fa so," without a chromatic. If in the key of G, this would be D C D and the class may sing it. Then while the class sings "so fi so", the child points out on the pictured keyboard the tone group with the chromatic—D C♯ D in this case. This seeing the small difference of pitch gives invaluable aid to the ear in understanding these "between scale tone pitches." The children will then learn how to write the chromatic in staff notation and will be ready to read a new song containing this chromatic. After one is mastered the others will cause no trouble since they are sung and played and written in a similar way.

NOTE: Terminology should be watched—A♯ is not A raised; it is another and separate pitch.

J. Activity: *Singing two-part songs.*

Part singing can be one of the most valuable and most delightful musical experiences for the children. For two-part singing the class may be divided equally as to ability, with good singers on each part. Every child must have the opportunity to sing soprano and alto parts. It is usually best to alternate the parts on songs, that is, the section of the class that sings the soprano on one song sings the alto on the next song. There may sometimes be a pupil who cannot sing the upper part easily, and such a child may be seated in the middle of the room and allowed to sing an alto part on all songs.

As preparation for two-part singing two-part chording in thirds, such as "do" and "mi", "re" and "fa", "mi" and "so", and so on up the scale, is invaluable. Sixths may follow: "do" and "la", "re" and "ti", etc.; then short groups of four or five chords each, in unison, thirds and sixths, each part being given by rote to the section that is to sing it, then the two-parts are sung together. Another means of preparation is the singing of rounds, such as "Row Your Boat", "Lovely Evening", etc.

The power to sing one part while listening to another part needs to be developed gradually. After sufficient experience of the work described in the previous paragraph, the children should read and sing very simple two-part songs with easy progressions, no rhythm problems, and the parts mostly in thirds. The two parts should be sung together from the very first, taking one part alone only if and when a real difficulty makes it necessary. Keep both parts singing rhythmically and freely, using light tone quality. The children should never be allowed to outsing the other part, but encouraged to always listen to the other part and hear how lovely the two parts sound together. As in any other reading experience, after the song is sung correctly with the syllables, it should be sung with "loo" and then with words.

K. **Activity:** *Singing three-part songs.*

After children have had experience in singing two-part songs and do it easily and well, simple three-part songs may be learned. The class is again divided into sections of equal ability; and again, chording and singing rounds are the best means of preparation. The teacher may sing the pitch of each syllable for the three sections, after which the three tones are sung together and sustained while sections listen to the other tones with their own until the teacher gives the signal for release of the tones. The following triads should be used: "do - mi - so"; "re - fa - la"; "mi - so - ti"; "fa - la - do", etc. Chord progressions should be taken from the songs they are to sing, written on the board in staff notation and read from the board. This may be done before each new song throughout the year.

Pupils should be encouraged to listen for and to hear the three parts at all times. Only in this way will they get the full beauty of the harmony and the full value of three-part singing. There should be a changing of parts on each song, as in the two-part singing experiences, unless there may be one or two voices that need to sing always on a lower part.

L. **Activity:** *Learning to use the changing voice safely and correctly.* (*For boys in upper grades only.*)

In the upper grades of the elementary school, especially the seventh and eighth grades, a considerable number of the boys' voices will begin to change. The change will always be noticeable in the speaking voice of the boy if the teacher is alertly listening for it. During this changing period the boys should be changed to lower parts as their voices drop. Sometimes they need to be changed after only a month or two on one part. The boys must be instructed to always sing easily and lightly, never forcing either a high or a low tone, but singing only those tones that they can sing with ease. They must be urged to go to the teacher for a voice test and a possible change of parts whenever they find difficulty in singing the part they are assigned. Thus, in one year a boy may drop from soprano to second soprano, then to alto, then to alto-tenor part, and possibly to the bass part. In other voices this complete change may proceed over a period of two or more years. The boy must always sing a part suited to his voice, whether this makes a well-balanced chorus or not. No voice can be sacrificed for the sake of the balance of the chorus.

If the boys follow the above suggestions—(1) always sing with light voices and relaxed throat, (2) sing only within a comfortable range, (3) change to a lower voice part as the voice drops, (4) go to their teacher whenever there is any difficulty in singing their part—there is little danger of the voice breaking and requiring that the boy stop singing for a time. Nearly every boy can sing through the entire period of change if the above precautions are followed.

M. Activity: *Recognizing and singing rhythmic problems found in reading songs.*

In the primary grades and in the early reading experience of the children there are no rhythmic problems to be encountered, only one, two, three and four beat tones and the corresponding rests being used. These note values may be clapped, stepped, or expressed in arm movements before reading the song.

The various rhythmic figures may be found mentioned in the *Music Abilities by Grades* in Section A-II. All of these may be presented to the children in the same way—an application of the song observation procedure described in the discussion of *Activity G.*

In every case the children first hear and recognize the problem through the ear, and the problem is approached as a whole and later analyzed into parts. Both of these procedures are very important from the musical standpoint and from the standpoint of good teaching procedure.

The children first experience the rhythmic problem in songs—perhaps some they already know that contain this problem, or several songs are taught by rote and made familiar. One of these songs may then be written on the board or found in their song books, and the children sing it with the words and with a neutral syllable as they mark the pulse on their desks. They discover the new rhythmic problem and observe carefully just how they sang it and just how they beat with it. In this way they analyze the problem so that they understand the notation of it. Phrases containing the problem may be sung by individual children, and the note values may be clapped to further clarify the details of the problem. On succeeding days other songs containing the same problem may be studied in the same way until the children are thoroughly familiar with the sound and the sight of the problem.

When the new problem is thoroughly familiar the children are ready to read it in new songs: songs with easy intervals and no other rhythmic difficulties, so that the attention can be focused on the new thing; and enough such songs should be sung to establish this rhythmic pattern as a familiar part of the children's reading vocabulary.

N. Activity: *Recognizing and singing tone relations in the minor mode.*

The children have been singing rote songs occasionally in minor mode since the beginning of their school experience, and have been led to notice that minor sounds are different from major, until after several years of school music experience they usually recognize the minor tonality when they hear it. They discover that sometimes it is sad or gloomy, sometimes it is gay and joyous, while sometimes it is grotesque or mysterious. This variety of moods expressed through the minor mode should be brought out in listening lessons as well as through song experience.

When taking up the study of the minor mode in preparation for reading songs in minor, the children should sing some simple, familiar songs in minor, using syllables. They find that the songs usually end on "la" and that 'la" seems to be to minor what "do" is to major—the principal tone of the mode. Out of these songs the teacher can pick several typical minor tone groups, and these are sung and heard and seen in notation until the children build up a vocabulary in the minor mode as was done in the major mode in earlier grades. They must notice especially the chord "la - do - mi"—the tonic chord in minor, and its various combinations of skips.

Following these experiences the reading of minor melodies will not be difficult. As a part of the study of the minor mode, the children should become familiar with the three forms of the minor scale, recognizing each when heard, singing them correctly, and eventually learning songs, either by rote or reading, based on each of these forms of the scale. Again, this procedure follows that of the song observation mentioned in earlier activities.

O. Activity: *Recognizing and learning to read modulations.*

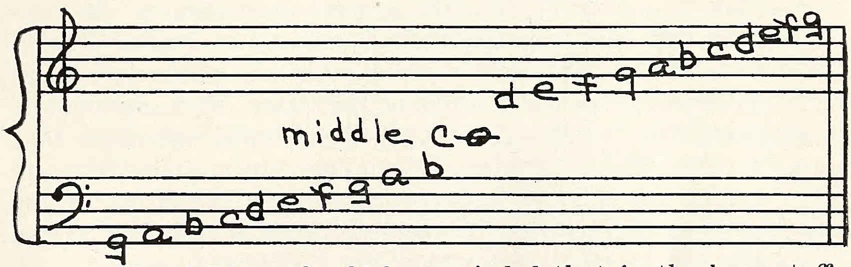
In many of the children's songs the melody modulates, that is, changes key, during the course of the song. This adds interest and beauty to the music and should be recognized by ear in the sixth, seventh and eighth grades; and if the children find modulations in their reading songs, they must learn to read the modulating passage.

First, rote songs which contain modulations should be learned and the children's attention directed to the modulations. If the accompaniment is played, the modulation will stand out more clearly as the change in chords helps to establish the feeling for the new tonality. Sometimes, a modulation can be *seen* because of the use of certain accidentals which do not stand for chromatics at all, but rather for certain tones in the new key. For instance, if a song is in the key of G and a certain phrase in that song consistently uses a C sharp, one can *see* as well as *hear* that the tonality has changed to that of the key of D. However, it sometimes happens that no accidental is used in the modulating melody, the accidental appearing only in the accompaniment. In that case, the modulation must be heard or "felt". In the study of modulation the difference between those accidentals which stand for chromatics and those which are modulatory should be recognized. When the child has had some experience in listening to modulations and singing them, simple reading songs containing this problem should be studied. At the point of modulation, the syllables should be changed to conform to the new key.

P. Activity: *Learning to read music written on the bass staff.*

Two factors make it advisable for pupils in the seventh and eighth grades to become familiar with the bass staff. First, boys' voices are, or soon will be, changing and they will need music written on this staff. Second, many of the children will wish to play instruments (if they have not already done so) which use the bass staff, such as the cello, string bass, trombone, etc.

The teacher may place the familiar treble staff on the board and name its lines and spaces in regular order with letters; then, after drawing a second staff below the treble staff, continue writing the letter names down through the bass staff to show that it is simply a continuation of the treble staff. Together they are called the Great Staff. The children should notice that the bass clef sign, also called the F clef, indicates by dots that the fourth line is F below middle C.



The children should be reminded that in the bass staff, as in the treble staff, they will find "do" from the right-hand sharp or flat and then read as usual. Some bass parts are so simple that they can be read "by position" with little assistance from the syllables. The children with unchanged voices will actually sing an octave higher than the music indicates, but they will get the value of learning to read from the bass staff.

The following songs have excellent bass parts for beginners: "Jesus Lover of My Soul"; "Day Is Dying in the West"; "My Faith Looks Up to Thee"; "Blest Be the Tie That Binds"; "O God, Beneath Thy Guiding Hand"; "Drink to Me Only With Thine Eyes"; "Steal Away"; and "Swing Low, Sweet Chariot". All of these songs may be found in the New American Song Book.*

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*New American Song Book, Pan-American Edition. Hall & McCreary.

Q. Activity: *Creating songs.*

Creative activity, other than song making, can and should be carried on all through the grades. In the lower grades children should contribute ideas for rhythmic expression, orchestrations for the rhythm band, and dramatizations of songs and stories using music. In the upper grades the children should be expected to think out and to help plan the interpretation of songs, and to draw, to paint, or to write poems as suggested by the mood, rhythm, or descriptive effects in music they sing or hear. In other words, the children should be encouraged to think for themselves along many lines and to feel free to discuss their ideas with fellow class members.

Regarding creating songs there are several truths that must be recognized: First, that only a comparatively small number of people are endowed with a gift for true musical originality; second, that it is the happy privilege of the teacher to discover and encourage those children who do have it; and third, that the greater proportion of the children will be interpreters of other peoples' music. Therefore, attempts at creative work must not assume too large a portion of the music effort of the class. They must not be permitted to take away from those music activities that develop skill in singing, in reading music, and which acquaint the child with the world's music literature. However, every classroom group, beginning in the first grade, should have the chance to create songs.

Creative expression grows out of an innate ability aroused usually (though not always) by an outside stimulus. In the case of classroom activity, such stimulus is likely to be an occasion or performance of some kind for which a new song is needed; or it may be some special day such as Hallowe'en or Christmas about which the children want to write; again a topic being studied in English or in their social studies may suggest a type of song the class wishes to write; a well-liked poem may inspire someone to desire a musical setting for it; or enthusiastic school spirit may call for a school song.

Creative song writing can be approached in one of three ways: The most common is to begin with a poem, either original with someone in the class or found in some book or magazine; a second way is to make up the words and music together, phrase by phrase until a song results; and a third way (the least often used) is to begin with an original tune and later write words for it. In any case, the teacher must be able to write down accurately what the children sing to her. Unless she can do this or has someone at hand who can do it for her, she had better not attempt creative song writing. If the teacher is limited in her ability to take down tunes, she may tell the children to sing the "di-mi-so" chord and begin the song on one of these pitches, but it is best to put no limitations on their musical ideas other than to make the rhythm fit the text.

There are a number of possible ways of putting down the phrases that the children sing. In the lower grades, before the children are reading the staff notation, the teacher may record the tunes the children sing on paper, using staff notation, syllables, or numbers as she prefers. She should not try to remember all the tunes the children sing. When the children are familiar with staff notation, it is best to place a staff on the board with the words of the first stanza of the poem underneath. All words should be divided into syllables. The class should then say the first phrase in rhythm, clapping the *pulse* or beat with their hands. (The music must suit the rhythm of the words.) After they have done this a few times, they should continue clapping while they *think* the words and "feel" for a tune. Everyone must be silent while the class thinks.

As soon as someone has a melody, he sings it, and the teacher indicates it on the staff in whole notes. She will have to decide what key is best, judging from the phrase just sung. If several others have melodies they wish to sing, the teacher should put them all down, and then let the class decide which is the best one. After the first phrase is thus chosen, the others are added in similar fashion, with the teacher guiding the class so that there will be unity and coherence in the combinations of phrases, but *not* dominating what they do. When the melody is complete, the children with the help of the teacher should figure out the time signature and the rhythm of the notes. If the song presents rhythm problems beyond their ability to analyze, the teacher must complete the writing for them.

When a second or third part is added to a song, the children should "feel" for it in the same manner as they did for the melody, and sing their suggested lower part while the teacher sings the melody that has been written. Their ability to get results will depend largely on their background in singing, playing the piano or other instrument, and in listening to music with beautiful harmonies. The singing background is especially necessary.

The following principles must be kept in mind:

1. The activity must be of interest to a majority of the class.
2. As many children as possible should actively participate in the making of the song.
3. The teacher is to be only a music consultant and should never impose her ideas upon the class. It is their song.
4. However, if the teacher notices any part of the song that could be improved musically, she should lead the children to discover the place and suggest its improvement.
5. The teacher must remember that the best music often has irregularities in it, such as three- and five-measure phrases, sudden changes of time signature, tonalities other than major and minor, etc. If a child feels the music in any of these unusual ways, he should be permitted to use them. They will make an interesting song for the class.
6. It usually takes more than one lesson to make a good song.
7. Each lesson must be stimulating and enjoyable. This type of work must never be forced.

R. Activity: *Recognizing and enjoying the beauty of balance in design through the repeated and contrasting phrases in the rote songs and reading songs learned.*

From the first little rote songs that a child learns he should be encouraged to notice the repetition of ideas, motives, or phrases. When he hears a bit of melody which he has heard before, he should let it be known by some signal planned by the class and the teacher. Through the years his ear should become progressively keener to notice tonal repetition and also to recognize the contrasting themes that make the repetitions more interesting.

There are various reasons for repeating phrases. Sometimes it is to emphasize a musical idea (as when a phrase is repeated immediately); sometimes it is to give a feeling of "coming home" (as when a last phrase is like the first);

sometimes it is purely a matter of good balance (as when a third phrase is the same as the first). In any case, these repetitions are satisfying and are just as beautiful to hear as good balance in painting or architecture is to see.

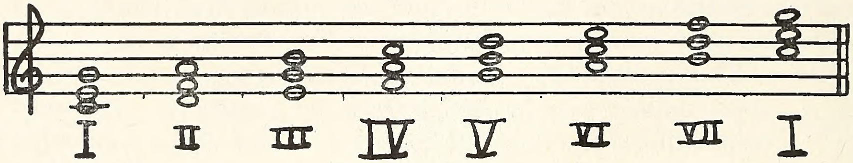
To illustrate this idea for the children, sing a four-phrase song, using only the first phrase for a melody. The children will see the need for contrast. Then sing a song with a new tune for every phrase. It will at once be evident that the song does not hold together well, that it does not satisfy as does the song with repeated phrases. Some repetition is necessary to give the song unity and coherence.

Many songs should be analyzed for repetition and contrast of phrases. Many children enjoy showing the form of these songs with letters which may be printed on the board by one child while the class sings the song. For example: A A B A would represent a song with its first phrase appearing three times, while B is the contrasting phrase. This study of form should continue in the listening lessons, and such experiences will add to the children's growth in enjoyment of music through a more intelligent understanding of the structure of music.

S. **Activity:** *Studying elementary harmony.*

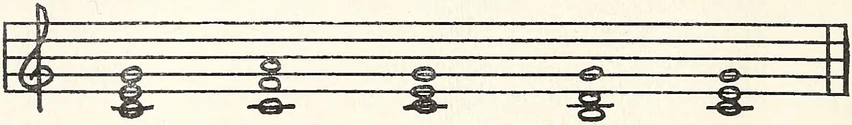
In the Fifth Book, the Bronze Book and the Silver Book, there are tone-blending drills at the bottom of certain pages. In the latter two books, the chords used in these drills are given their numerical harmonic names, such as I, IV, V, I 6/4, etc. Upon these chords and a few others rest the harmonic structure of most of the material the children play or sing. A knowledge of the basic facts regarding these chords will add much to the children's interest and appreciation of the literature they perform.

Draw a staff on the board and place upon it, in whole notes, the scale of C major. Tell the children that the simplest chord is a triad and that it consists of three notes, hence the word TRIAD. The lowest note is called the root, the next note is a third higher and is called the third. The third note is still a third higher and is called the fifth (a fifth above the root). Any pitch or note may be the root of a chord. Therefore, every note in the scale on the board can be made the root of a chord or triad. As the children spell the triads, build one on each tone of the C major scale and number the triads as follows:



We make the numerals under I, IV, and V larger because they are the primary triads and are the back-bone of our major harmony.

On another staff, pick out I, IV, and V and put them together in some such arrangement as the following:



Let the children sing them and then, by referring to the above model, discover which chords they are. They will discover that in order to make the voices run smoothly, the root cannot always be in the lowest voice. Sometimes it is in the middle as in the second chord, and sometimes it is on top as in the next to the last chord. Where the third is in the lowest voice, the chord is marked with a 6, the root being found a sixth higher, and where the fifth is in the lowest voice, it is marked with a 6/4, the root and third being respectively a fourth and a sixth higher.

Three-part arrangements of simple familiar songs and hymns can be analyzed and then sung. For further study, consult a beginner's harmony text. The children, especially in the eighth grade, will find the study interesting because it will clarify the meaning of the structure of many chord progressions which they will recognize as having heard often.

T. Activity: *Learning to listen to music, and listening to music to learn about it and to learn to love it more.*

1. PRINCIPLES AND GENERAL SUGGESTIONS:

Music Appreciation in the true sense of the word includes all activities which cause one to enjoy music and to understand it. This should be an outcome of every music lesson of every sort, and not thought of purely as an outcome of the listening lessons.

The activity with which we are concerned here is that of listening. Learning to listen includes good concert manners—quiet attentive listening to the radio or the phonograph just the same as though the artist were present in person. The teacher's attitude and example are the best means of teaching this. There should be *no* talking during a musical selection.

If listening lessons are going to fulfill their purpose—that of increasing true appreciation of music—the child must first "learn to listen" and then "listen to learn."

Use readers, texts, and manuals suggested for reference, having the children do as much reading as possible and then follow it with reports to the class. This, however, must not interfere with time needed for listening. Schools equipped with radio receiving sets should provide for a "listening in" period during the presentation of worthwhile and suitable musical programs.

2. PROCEDURES:

Prepare each lesson carefully in order to insure a significant and musical result. If possible, a continued and unified course through the school term should be planned. Each ability listed for the grade should be covered at such time as it meets the needs and abilities of the children.

Integrate the listening lesson work with other school subjects and with the child's out-of-school life as much as is advisable.

Every child should participate actively in each lesson. All should listen with alert minds. Many can offer comments, can contribute to discussions, can make reports on previously-made assignments, and can aid in forming generalizations of the lesson.

A music appreciation notebook may be made by each child in the upper grades. In this he can record outstanding items regarding each piece of music studied and interesting facts learned while studying each topic. Pictures can be used, and a separate list of musical terms encountered in their study can be added with the meaning of each term given.

Current musical events may be used in the upper grades to vitalize a course in music appreciation and to integrate this work with the child's experience outside the schoolroom. One good way of conducting this type of work is to use the current musical events in oral English recitation or give them during opening exercises at frequent intervals. Each child should be expected to contribute at least one item each month. Current newspapers and magazines are the best source of material.

In the upper grades the program for the lesson may often be placed on the board for the children to follow. This will save talking and will allow more time for listening. Use the board also for writing difficult proper names and musical terms mentioned in the lesson. Sometimes the ear is not enough to make things clear. If possible, write the main themes to be heard and let the class sing them, reading them if possible, otherwise learning them by hearing the teacher sing them. Give only those facts regarding the music which contribute interest and useful information. However, give enough background to make the music intelligible and significant.

Vary the types of listening lessons in a year's program. The phonograph will be used much of the time, but other media for presenting the music can be used. The radio has been mentioned earlier. Sometimes, especially in the upper grades, the children who are studying music at home can present a listening lesson on the piano or on some orchestral instrument; and at other times, it will be good to secure an "outsider" to give such a lesson on some topic. A singer or player in the community who is a good musician will usually be glad to come and perform for the children.

3. CONCERNING EQUIPMENT AND MATERIALS:

An excellent phonograph for classroom use should be available. Records and phonographs are offered to schools at a reduction.

Each school should accumulate a library of records. Plan the program for listening lessons as you intend to follow it during the year's time and select from the recorded material suggested that which seems to fit in best with the background and abilities of the children, remembering always that they must grow in their appreciation of music.

All materials and equipment for the music appreciation lessons should be cared for by a special committee appointed for the purpose. This committee should include the music supervisor or special music teacher and one or two other faculty members.

The phonograph should be handled very carefully if it is to give good service for a number of years. The records and other materials should be carefully handled when in use and properly filed when not in use.

The National Broadcasting Company, Inc., RCA Building, New York City, can provide a copy of the Instructor's Manual of the N. B. C. Music Appreciation Hour for 25¢. This excellent course is given on Friday afternoons during the school year. The Columbia Broadcasting System will provide a Manual for the music presented in The American School of the Air broadcasts.

4. SUGGESTED ACTIVITIES: (*Listed by grades.*)

A. GRADES I AND II.

Rhythmic activity—clapping, marching, swaying, galloping, skipping, etc., with piano or phonograph. See description of rhythmic activities on page 21.

Playing in rhythm band. See discussion of rhythm band on page 19.

Hearing stories of descriptive music that is to be heard on piano or phonograph.

Finding or drawing pictures that illustrate music that has been heard; drawing pictures with music; or modeling clay as suggested by music that has been heard.

Reading or making poems that illustrate music heard or that suggest the mood of music heard.

Phrasing music heard—showing by large arm movements or other activity the phrases in short, simple pieces played on the piano or the phonograph. (Second grade only.)

B. GRADE III.

Rhythmic activities of many sorts, including singing games and folk dances, as needed to develop feeling for rhythm and pleasure in rhythmic expression. See description of rhythmic activities on page 21.

Hearing and reading stories of descriptive music that is to be heard.

Finding and drawing pictures that illustrate descriptive music that is to be or has been heard.

"Hunting the tune"—after becoming familiar with the main theme of the composition heard, "finding" it every time it recurs and indicating by raised hand.

Making simple designs to illustrate the recurrence of a theme in music that has been heard.

Finding or making poems that illustrate descriptive music that has been heard.

Make-believe violinist—playing violin in pantomime when it is heard in music. Similar game of flute or other instrument that is prominent in music.

Phrase sensing, as in earlier grades, but using more developed activities—phrase games, etc.

"Finding the ones"—measure sensing and meter sensing, using simple music on phonograph or piano. Measure and meter sensing may be done by clapping, stepping, or drawing on board, as follows: 2 beats in measure. 3 beats in measure. 4 beats in measure.

Drawing of simple designs elaborating the above accent marks may be made—using large sheets of paper and colored crayons.

Listening quietly and without comment to beautiful music (short selections) for pure enjoyment.

C. GRADES IV AND V.

Continuation of all suitable or needed activities listed under Grade III.

Playing "Make-Believe Orchestra"—groups of children playing in pantomime the instruments assigned, when heard in music. (See "Making Friends with Orchestral Instruments", page 48.)

Reading stories about Mozart (Grade IV).

Singing songs by Mozart (Grade IV).

Making posters or scrapbooks about Mozart and MacDowell (Grade IV).

Same as three activities immediately above—using Mendelssohn and Grieg. (Grade V.)

Writing and presenting a play about one of the composers being studied.

Finding or drawing pictures that express the same feeling or mood as the music being studied.

Finding or writing poems that express the same feeling or mood as the music being studied.

Playing "Who is Dancing?"—recognizing the kind of dance when hearing one—using marches, waltzes, minuets and gavottes in Grade IV; and adding mazurkas in Grade V.

Learning folk songs and folk dances of peoples studied in units based on social studies.

Reading about the uses of music and the musical instruments made and used by the various peoples studied. If feasible, one or more musical instruments may be made in imitation of those pictured in books read.

Singing folk songs of the United States, dancing old American dances, and reading about folk music and the uses made of folk music by American composers in connection with unit of study of American life.

D. GRADES VI AND VII.

Special Note.—If students have studied music appreciation for one or more years, many of these activities will not be needed. Select from each classification the activities that will mean most in children's development.

(1) *Rhythm.*

If rhythmic training is needed, find some sort of rhythmic response that pupils will enjoy making while hearing the music. Since the ordinary methods used in the primary grades are inappropriate for these grades, each teacher will determine the activity most enjoyable for her class.

The following suggestions are offered:

(a) Using the fingers for feet in marching, the hands for swaying, etc.

(b) "Playing Conductor"—students (in groups or individually) indicate, using large arm movements, the tempo and movement of the music. This can lead to students taking turns leading the class while singing.

(c) Drawing simple border design or figure with pencil or chalk, making a line for each beat or "swing" of the rhythm. First, decide what sort of lines will be appropriate for the music being studied.

(2) *Descriptive music.*

Search in books for information about what the music describes or suggests.

After hearing the music several times:

(a) Write or tell the story as you (the individual pupil) understand it from the music. (Pupils' ideas may vary widely.)
(b) Write or give a description of the picture or mood the music suggests to you (the individual pupil).
(c) Find or draw a picture or a series of pictures telling what the music tells you. (The individual pupil.)
(d) Find or write a poem that tells the same story or pictures the same scene or mood that you find in the music. (The individual pupil.)
(e) Make a poster about the music. (A class project usually.)
(f) Dramatize the story told by the music if it is appropriate for dramatization.

(3) *Form.*

If needed, provide experience in recognizing similar phrases as follows:

(a) "Hunting the tune"—after becoming familiar with the main theme of the composition heard, "finding" it every time it recurs, and indicating by raising hand.
(b) Making simple designs to illustrate the recurrence of a theme in music that has been heard, or finding designs that illustrate such recurrence.

Make a scrapbook about the musical forms studied. (A class project.)

Find pictures, designs, or illustrations of examples of architecture that illustrate the forms studied: for instance, a building with two identical wings is like the three-part song form ABA.

Make or find designs illustrating the rondo, and theme and variations.

(4) *The orchestra and its music.* (See "Making Friends with Orchestral Instruments," page 48.)

Make a chart showing the instruments of each family or section as one group.

Make a large seating plan of a symphony orchestra, showing where the players of each sort of instrument are seated. On this seating plan can be made a model of an orchestra. Chairs may be made of cardboard or wood, players and conductor of paper or some plastic material, or pictures of players can be cut from published sheets or drawn and cut out, and mounted on the seating plan.

Find pictures of instruments of each family or section and make a poster for each family; or make a scrapbook (as a class project), mounting each picture on a separate page and writing a description of the instrument on the opposite page.

Have a "make-believe" orchestra. To various pupils are assigned the instruments heard in the music chosen, and during the playing each of the pupils plays his instrument in pantomime when he hears it in the music.

(5) *Composers.*

Read stories about the composers studied.

Sing songs and hear compositions written by these composers.

Make scrapbooks about these composers and their music.

Write and give a play about one of the composers being studied.

Give a program for other grades to hear, made up of music and stories concerned with one or more of these composers.

(6) *Dances.*

Play "Who is Dancing?"—recognizing the kind of dance when hearing the music, using dances studied in lower grades as well as the polonaise, tarantella, and bolero.

Learn to dance as many as possible of the dances studied in all the grades.

Find or write a poem about each kind of dance and read it to the class. These poems may also be used in a scrapbook or poster about dances.

Learn songs that illustrate the music of these dances.

(7) *Folk music.*

Sing folk songs of countries studied in units based on social studies.

Learn folk dances of these countries.

Dramatize folk songs that are suitable for dramatization.

Read about the uses of music in these countries and about the instruments made and played by the people; find pictures of these instruments, and if possible, make one or more of them.

Listen to folk music played on the piano or phonograph—especially songs and dances not suitable for these pupils to perform; and listen to music of composers who have used folk music in their compositions.

E. GRADE VIII.

Special Note.—The experiences needed by the pupils in this grade will depend upon their previous experiences. The teacher should read the section for Grades VI and VII, making sure that the pupils have adequate familiarity with each main topic before taking up the more advanced topics given below.

(1) *Descriptive music.*

Pupils should read in reference books the story or other material pertaining to each piece to be heard.

For interesting activities to suggest after the music has been heard several times, see the suggestions for Grade VII on page 44.

(2) *Form.*

Familiarity with some of the larger musical forms, such as: symphony, overture, tone poem, suite, and opera, learning what each is and hearing one or more illustrations.

Collect programs from concerts, in newspapers, etc., on which one or more of these larger forms appears.

Reports to the class by students who hear any of the larger forms on the radio or in concerts.

"Radio Party"—when all in class listen to some one or more of these larger forms on a radio program that has been announced in advance.

(3) *Orchestral instruments.*

If the pupils are not well acquainted with the symphony orchestra and its instruments, see the suggestions for Grade VII, page 45.

If they do not need this detailed study, in Grade VIII they will profit by giving attention to the instruments that are most prominent in all the music they hear—the special effects they produce, etc.—an incidental study of instruments included in every other topic.

(4) *Composers.*

The activities suggested for Grade VII in the study of composers are entirely suitable for Grade VIII. These pupils should also watch for compositions of the composers studied when they are played on the radio and concert programs.

(5) *Dances.*

When the Grade VIII pupils are familiar with the various dances assigned through Grades IV, V, VI, and VII, their new topic may be the ballet. There are many interesting ballets, of which several may be studied for their underlying story, the music written for it, the composer, and, if possible, this type of dancing done with it by the ballet groups that use this music.

(6) *Folk music.*

This is a topic of never-ending interest. The Eighth Grade may well study the music of any people or country in which they are especially interested. If they have not already studied the two named below, they should do so during this year:

(a) Folk music in the United States.
(b) Music of our Central and South American neighbors.

The activities suggested for Grade VII on page 46 are again suitable for Grade VIII.

U. **Activity:** *Making friends with orchestral instruments.*

1. THE MEMBERS OF THE SYMPHONY ORCHESTRA.

A. THE STRING FAMILY.

(1) Violin—First violins and second violins—12 to 16 of each (soprano and alto voices).
(2) Viola—About ¾ of the number of first violins (second alto or tenor voices).
(3) Violoncello—Little more than half the number of first violins (baritone voices).
(4) Contra-bass—Almost as many as of violoncellos (bass voices—an octave lower than violoncellos).
(5) Harp—One or two—String plucked with fingers, hence not a true member of string family.

B. WOOD WIND FAMILY.

(1) Open mouthpiece—no reeds:
  (a) Flute—There are usually three players, and in some orchestras one of the three plays the piccolo.
  (b) Piccolo when needed (flute—soprano voice; piccolo still higher).
(2) Single reed in mouthpiece:
  (a) Clarinet—Usually two (soprano and alto voices).
  (b) Bass-clarinet—Usually not more than one, if any (bass voice).
(3) Double reed in mouthpiece:
  (a) Oboe—One or two (soprano voice).
  (b) English horn—Really an alto oboe—one (alto voice).
  (c) Bassoon—Two or three (baritone voice).
  (d) Contra-bassoon—Usually not more than one, if any (bass voice—one octave lower than the bassoon).

C. BRASS WIND FAMILY.

- (1) French horn—Four, playing as quartette of voices.
- (2) Trumpet or cornet—Two to four (soprano and alto voices).
- (3) Trombone—Three or four (tenor and baritone voices).
- (4) Tuba—One (low bass voice—like contra-bassoon).

D. PERCUSSION FAMILY.

- (1) With definite pitch:
    - (a) Tympani—Set of three or four.
    - (b) Celesta—One.
    - (c) Bells—One set.
    - (d) Chimes—One set.

  With indefinite pitch:
    - (a) Triangle—One.
    - (b) Bass drum—One.
    - (c) Snare drum—One.
    - (d) Cymbals—One pair.
    - (e) Gong—One.
    - (f) Tambourine—One.
    - (g) Wood block—One.
    - (h) Frame of drum—One.
    - (i) Castanets—Sound made by striking:

(2)

Skin	*Metal*	*Wood*
Tympani	Celesta	Xylophone
Bass drum	Bells	Wood block
Snare drum	Chimes	Castanets
Tambourine	Triangle	Frame of drum
	Cymbals	
	Gong	
	Tambourine	

2. SPECIAL ITEMS ABOUT THE ORCHESTRA.

a. All the instruments of the percussion family are played by a small number of men—usually two, rarely more than four. Many of the instruments listed are seldom used—for special effects only. The tympani are used in nearly every composition, and one player devotes most of his time to them.

b. The most important family in the orchestra is the string family. This family makes up about threefourths of the entire orchestra. Hence, the string tone is the foundation of the orchestral tone in contrast to the band which has no strings. It uses the higher pitched wood winds and brass winds in the place of the violins in the orchestra.

c. The composer uses the tone colors of the various families and the various shades of each color in each family as the artist painting a picture uses the various colors and shades on his palette—all made from the three primary colors. If a comparison were made, it might be said that the string family represents the various shades of yellow; the wood winds, of blue; and the brass winds, of red; while the percussion family represents accents and high-lights of black and white. This is merely a suggestive thought—to another person the likeness of tone colors and colors in painting may be different.

IV. THE PLACE OF MUSIC IN THE INTEGRATED PROGRAM.

The children's experiences in music should not be isolated and separated from their other classroom and home experiences. Music should be a part of their total experience, contributing its part to the completeness, beauty and richness of their learning experiences, and both giving and receiving support and enrichment in its relationship to the other studies in the curriculum.

The binding links between music and other school activities are many, some quite obvious, others not so readily apparent. Reading, picture study, drawing, and creative expression through pictures, design and poetry are activities that provide many direct avenues for correlation and integration of music. In developing units of study in the various grades, music is often an important feature, providing a vitalizing force for the entire unit. This is especially true in units based on social studies, when the folk expression through music interprets the spirit and feeling of the people more vividly than any other means of expression can interpret them.

A study of the music of the United States should be a part of the experience of every child; and it should include the composers and their music, and also the varied types of folk music of our country: the Indian music, that of mountaineers, Negroes, lumber-jacks, cowboys, river boatmen, Creoles, and the sea chanties of the days of sailing ships—all aid in making real the history and life of our country.

The castle life of the middle ages offers a rich experience in the study of the music of that period, the minstrels and their contribution to the life of that day and their influence on our own times.

The music of the other countries of the Americas is one of our best means of becoming acquainted with these countries and their people and of building the feeling of good neighborliness.

Musical events, performing artists, contemporary composers, symphony orchestras, operas, and outstanding radio programs—all are desirable as a part of the children's familiarity with current events, giving them an interest in the cultural life of our country and State.

The prevalence of radios in the children's homes make it possible to carry the musical interest initiated in the school into the home experience of the children. They should know about and be stimulated to listen to the really good programs on the radio, including the programs intended primarily for adults.

A CAREFULLY SELECTED GROUP OF UNITS FOR USE AS ILLUSTRATIVE MATERIAL

Song and Dance in Sunny Spain

I. **Objectives.**

- A. Familiarity with folk music and dances of Spain; and knowledge of the important folk characteristics of the music of Spain.
- B. Ability to sing folk songs of Spain.
- C. Understanding of the place of this folk music and dance in the lives and development of the people and of their importance as revealing the characteristics, interests, and activities of the Spanish people.
- D. Some knowledge of and familiarity with the composers' use of folk music.
- E. Enjoyment in singing, dancing, and hearing the folk music of Spain.

II. **Situation out of which activity may arise.**

The students studied the continent of Africa in Geography. While studying the country of Morocco, they learned that many of the Moors went over to Spain in the Middle Ages and that Spain, in the early days, was the connecting link between Europe and the continent of Africa. The Moors carried with them their love for beautiful buildings, lovely carvings, bright colors and charming music. Let us go to Spain and see the influence of the Moorish music on this sunny country.

III. Development.

- A. Spanish music in general.
  - 1. Music was first of the arts to have attained full development of its powers on Spanish ground.
  - 2. During the 16th century Spanish musicians took the lead in the development of European music. Chief instruments during this time were the organ, the clarichord and the lute.
  - 3. Oriental color is streaked through and through the melodies and harmonies. Many betray their Arabian origin; other are gypsy.
  - 4. There are quaint working songs, common to all Spain; for example, the weird "Date Picker's Song" sung by men who work at the top of date trees. It is a Spanish folk air (an old Moorish folk song—still heard in the Sahara Desert).
  - 5. In 1829 The First Conservatory of Music was founded in Madrid.
- B. Spanish dances.
  - 1. All the world dances in Spain.
  - 2. Folk dances to make their effect must be performed in Spain.
  - 3. Typical Spanish folk dances.
    - a. Fandango.
      - (1) Old—may be a survival of Moorish dance.
      - (2) Dance for two dances in ¾ measure.
    - b. Bolero.
      Decided rhythm and lively tempo.
    - c. Sequidilla.
      Gypsy dance—same rhythm as bolero.
    - d. Jota.
      - (1) Similar to our waltz.
      - (2) Named for Aben Jot (Moor), the originator.
      - (3) Sung and danced at all merry makings, weddings and festivals.
    - e. Saraband.
      - (1) Found nowhere else in the world.
      - (2) Polite and extra refined step danced to almost savage music.
    - f. Morisco (Moorish dance).
      - (1) Common to all Spain.
      - (2) Done as a burlesque formerly. Dancers wore gorgeous costumes of gilt and silver leather, trimmed with many bells.
      - (3) Today these dancers wear bands of bells tied upon arms and about knees, carry swords in their hands, carry silk handkerchiefs and wave them in time to the rhythm.
      - (4) The Morris Dances of England are descendants of this Spanish dance.
    - g. Pasadoble.
      - (1) Native dance of Madrid.
      - (2) Played when the toreadors enter the arena for the bull fight.
    - h. Zarzuela.
      - (1) The most popular form of amusement after a bull fight.
      - (2) One-act piece in which music is freely interrupted by spoken dialogue.

        - (3) Gives way to National Dances.
        - (4) To be enjoyed must be seen in Spain.
    - i. Tango.
      Spanish dance in syncopated time and one-step motion.
    - j. Bolero.
      A lively Spanish dance.
    - k. Tirano.

- C. Spanish musical instruments.
  - 1. Guitar.
    - a. Brought from the East by the Moors.
    - b. Descendant of Arabian lute (formerly played with a bow).
  - 2. Castanets.
    - a. Two small bits of wood that the dancers wear fastened to their fingers by a bit of cord, and which they rap and rattle as they dance.
    - b. Named for Castana, the Spanish word for chestnut, the wood from which castanets are made.
  - 3. Tambourine. (Let children make tambourines.)
    - a. Relative of the drum.
    - b. Head made of skin but no drumsticks.
  - 4. Barrel or hand organs.
  - 5. Children in streets rap shells together to become artists in the use of castanets.

- D. Music of different provinces.
  - 1. Andulusia.
    - a. Reminds one of the music of the Moors and gypsies of past days.
    - b. Plaintive melodies, primitive rhythms, and Oriental scales.
    - c. Guitar—Popular instrument.
    - d. Fandango, Sequidilla, Malaquena and Tango are characteristic dances.
  - 2. Galicia.
    - a. Descendants of the Celtic folk.
    - b. Music suggests melodies of Scotland.
    - c. Droning bagpipes still in use.
    - d. Bolero and Sequidilla are folk dances of this section.
  - 3. Aragon and Catalonia.
    - a. Influence of the troubadors.
    - b. Saradana—folk dance of Catalonia.
    - c. Jota—folk dance of Aragon.
  - 4. Basque.
    - a. Music is irregular in rhythm and melody.
    - b. Jota—folk dance.

- E. Composers of art music (Growth of the country's folk music).
  - 1. Pablo Sarasota (1846-1906).
    - a. Brilliant concert violinist and composer.
    - b. Won favor of royalty in native land.
  - 2. Albeniz (1861-1909).
    - a. Court pianist.
    - b. As a boy toured, giving concerts.
    - c. Compositions show folk character.

3. Granados (1869-1916).
    a. Greatest master of modern school.
    b. In 1915-16 came to America to conduct his opera, *Goyescas* (true Spanish), which was sung in Spanish at the Metropolitan Opera for the first time.
    c. He and his wife lost their lives on return voyage to Spain while passengers on the ill-fated Lusitania.
4. Manuel de Falla.
    a. Modern composer of today.
    b. His work associated with the ballet.
5. Bizet (French composer—wrote Spanish music).
    Story of *Carmen*. The opera is French but dances and characters are Spanish in color.

F. Recordings to be heard.
1. No. 6695 *Zapateado* (Shoemaker's Dance) by Sarasato.
2. No. 1443 *Tango in D* by Albeniz.
3. No. 35977 *Spanish Dance No. 2* by Granados. (Quaint melody from South of Spain.)
4. No. 6849 *Jota* (Spanish Dance) by de Falla.
5. No. V-5874 *Gypsy Dance* (Carmen) by Bizet.
6. No. V-8124 *Toreador Song* (Carmen) by Bizet.

G. Modern Spanish musician and dancer.
1. Pablo Casals.
    Spanish cellist.
2. La Argentinita.
    Spain's greatest dancer.

H. Folk dances (to be learned by pupils).
1. La Contra Danca. Page 33, *Folk Festivals* by Shambaugh.
2. La Jota. Page 45, *Folk Festivals* by Shambaugh.

I. Songs.
1. Junior Laurel Songs: P. 12, *My Spanish Guitar*; P. 36, *Juanita*; P. 47, *Andalusia*.
2. Laurel Octovo: No. 289 *Carmen-Carmela*.
3. Laurel Unison Book: P. 44, *In Spain*; P. 43, *In Old Madrid*; P. 27, *Toreador's Song* (Carmen).
4. Fifth Book of Songs: P. 142, *Moorish Serenade*; P. 196, *In Aragon*.

IV. Associated interests.

A. Pictures.
1. Original illustration by pupils.
2. Clippings from magazine, both current and back numbers. (National Geographic, March, 1929.)

B. Out of school experiences.
1. Social contacts—experiences with family and friends who know these lands from personal experiences.
2. Visits to museums.
3. Radio programs.
4. Collecting pictures and souvenirs.

V. **Integration with other school subjects.**

A. English.

Oral and written reports on reading and related experiences, vocabulary, sentence structure, etc.

B. History.

1. Influence of Moors on Spanish history.
2. Importance of Spain in background of U. S. history.

C. Geography.

Study of Spain and Mediterranean lands.

D. Art.

1. Original designs and illustrations made in art classes.
2. Spanish painters.
   a. Velasquez.
   Painting—Princess Marguerite (daughter of King Phillip).
   b. Murillo.
      (1) Good at painting babies and madonnas.
      (2) Painting—The Children of the Shell.

E. Sewing. Costumes for programs and plays.

F. Physical Education. Folk games and dances.

Spanish games.

a. Blind Hen—Same as our Blind Man's Bluff.

b. Cottage to Rent—Same as our Pussy Wants a Corner.

"We've a cottage here to rent!
We've a cottage here to rent!
Sing and try the other side!
You see this one is occupied!"

G. Suggested music activities.

1. Find pictures of the Spanish folk (if possible in native dress) and make a poster about Spanish music and dances.
2. Make a scrap book about Spanish music.
3. Give a program about Spanish music and dances, including singing the songs, telling about the music and giving some folk dances.

VI. **Educational results.**

Recognition that—

1. Songs and dances of a nation reflect the character of the people.
2. Geographical conditions influence the customs and culture of the people.
3. Variety and stress of rhythmic patterns call for a diversity of rhythm producing devices—clapping heels, snapping fingers, stamping feet, clicking heels and use of castanets, tambourines, triangle and small drum.
4. Example of musical forms—Folk song, folk dance, art dance, and opera.

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Kinscella. Music and Romance.
Kinscella. Music in the Air.
Edgar Peers. Music in Spain.
Carl Van Vechten. Music of Spain.
Musician, Vol. 38, April 1933.
Walter Starkie. Spanish, Raggle-Taggle.
Shambaugh. Folk Festivals.
Music Quarterly, Vol. 20, July, 1934.

INDIAN LIFE

I. **Objectives.**

- A. To learn as much as possible about Indian life in the United States.
  - 1. Seven different groups of Indians in the United States.
  - 2. Find out how these tribes were alike and how they were unlike.
- B. Enrich music vocabulary by learning many Indian songs and by creating Indian chants, songs and rhythms.
  - 1. Aid children to express their ideas and feelings through the medium of music.
  - 2. Aid children to recognize the importance of music as a medium of expression of ideas and feelings of Indians.

II. **Situations out of which activity may arise.**

- A. Child brings to school Indian relics, such as peace-pipe, arrowheads, etc., he has found near schoolhouse. Class discussion about Indians arises.
- B. Study of "Hiawatha" in literature class may be incentive for further study of Indians.
  Song—"Hiawatha's Wooing" (New American Song Book) might be incentive for further study of Indian songs.
- C. Visit of real Indian to school. His costumes, songs and dances may awaken children's interest for further study of Indian life.

III. **Development.**

Topics to study.

1. Tribes and tribal designs.
2. Where different tribes lived.
3. Some historical background.
4. Physical appearance of different tribes.
   a. How they were alike. b. How they were unlike.
5. Dress.
6. Characteristics.
7. Homes.
   - a. Homes differed in different parts of the country.
   - b. Inside of homes.

8. Food.
    - a. Manner of securing. b. Kinds of foods.
    - c. Means and methods of preparing.
9. Occupation.
    Industries.
    - (1) Agriculture.
    - (2) Textiles.
    - (3) Basketry.
    - (4) Beadwork
    - (5) Feather work.
    - (6) Silverwork.
    - (7) Pottery.
10. Weapons.
    - a. Types. b. Sizes and shapes. c. Materials.
11. Ceremonials.
12. Music and musical instruments.
13. Picture writing.
14. Games.
15. Means of communication.
    - a. Sign language. b. Drum signals.

IV. **Associated interests.**

A. Literature and reading.
1. Listen to Indian legends, myths and stories.
2. Read Indian myths, legends and stories.
3. Read and study "Hiawatha". (See page 21-26.)

B. Language.
1. Write stories on subjects such as:
    - a. Pueblo. b. Pottery.
    - c. What Hopi (or some other) Indians eat.
2. Write stories at home.

C. Writing.
1. Indian symbols.
2. Lists of foods, etc.
3. Indian booklets.

D. Construction.
1. General.
    - a. Make large pueblo out of boxes, sand, wood fiber, lime, water and calcimine; make and color figures of people and animals for pueblo; make ladders to use with pueblo.
    - b. Make looms for weaving. Draw designs for rugs and blankets; weave them with cotton warp and strips of paper.
    - c. Draw designs for pottery. Make pottery out of clay, using coil method; draw symbols on this pottery and paint and varnish it.
    - d. Make and string beads of clay, buttons, pumpkin seeds, and paper.
    - e. Make bracelets and rings out of cardboard and cover with tin-foil; cut turquoise sets out of blue construction paper and mount them on jewelry.
    - f. Make curio shop to put all these things in.
    - g. Draw pictures of Indian life pottery, rugs, blankets, rug designs.
    - h. Draw figures illustrating Indian dances (some of them).
    - i. Make Indian booklets; mount art work; illustrate stories and poems read in class.

2. In connection with Indian dress.
   - a. Make newspaper and brown paper Indian costumes to fit children. Draw and color Indian symbols on these costumes.
   - b. Make chief's headdress and paint feathers (Dye chicken feathers).
   - c. Dress dolls.

3. For study of homes.
   - a. Make pueblo (see above).
   - b. Make tepee or wigwam. Make designs for trimming wigwams.
   - c. Make drying rack for skins; cut up a discarded kid glove to make skins to hang on the drying rack.
   - d. Make brooms out of sticks, string, and long grass.
   - e. Draw plan to show where everything was placed in Indian tepee.

4. For study of foods.
   - a. Make pottery bowls, baskets.
   - b. Make bow and arrow.
   - c. Make hoe by fastening clam shell to a stick.
   - d. Draw large map of United States on either paper or manila tagboard. Draw types of Indians' homes. Best pictures pasted on map in appropriate section of the country. When studying foods of Indians, paste pictures of those foods on the map near the homes. If figures of the Indians of the various tribes can be found, they may also be included in addition to the names of the tribes which are printed on map.

E. Suggested music activities.

1. Sing songs about Indians.
2. Sing tribal songs in Indian languages.
3. Hear some real Indian tribal music.
4. Make:
   - a. Tomtoms (drums)—Double and single headed skin over log ends; inner tube over tin can.
   - b. Pottery drums. c. Flutes.
   - d. Rattles—Can, rawhide, gourd, turtle-shell, horn.
   - e. Sticks. f. Sand blocks.
5. Make up Indian chants and songs.
6. Make up Indian drum rhythms that express different moods of Indian life.
7. Organize an Indian drum and rattle orchestra.
   - a. Many songs in minor key with variety of rhythm.
   - b. Religious songs. c. War songs.
   - d. Medicine songs. e. Original songs.

V. **Outcomes.**

A. Skills and attitudes.

1. Develop initiative, originality, self-control, and responsibility.
2. Encourage friendliness, courtesy, cooperation, and respect for rights of others.
3. Motivate working to the best of one's ability.
4. Stimulate creative thinking.

5. Stimulate pride in worthwhile accomplishment.
6. Encourage readiness to help in any undertaking.
7. Promote wholesome interests.
8. Increase ability to organize work.

B. Knowledge gained.

1. Life of different tribes of Indians.
2. Comparison of life and customs of various tribes.
3. Comparison of Indian life with that of everyday life as we live it.
4. Ideas and feelings of Indians as expressed in their music, art, etc.

VI. **Materials which will help.**

A. Books for the teacher.

Bemister, M. Indian Legends. Macmillan.
Buttree, J. M. The Rhythm of the Redman. Barnes.
Cannon, C. J. The Pueblo Girl. Houghton.
Cowles, J. D. Indian Nature Myths. Flanagan.
Dearborn, F. R. How the Indians Lived. Ginn.
De Huff, E. W. Five Little Katchinas. Houghton.
Garland, H. The Book of the American Indian. Harper.
Gilman, B. I. Hopi Songs. (Special publication) Peabody Museum.
Hewett, E. L. Ancient Life in the American Southwest. Bobbs.
Hodge, F. W. Handbook of American Indians, Parts I and II. Government Printing Office, 1910-1911.
Johnson, E. B. Animal Stories the Indians Told. Knopf.
Judd, N. M. Everyday Life in Pueblo Bonita. National Geographic Magazine, September, 1925.
Moon, G. Chi-Wee. Doubleday-Doran.
Moran, G. N. Kwahu, the Hopi Indian Boy. American.
Wheeler, I. W. Playing with Clay. Macmillan.
Wissler, C. The American Indian. Oxford University Press.
Woolhiser, E. M. Indian and Pioneer Life. The Instructor, October, 1931.

B. Books for the children.

Baker, E. K. The Children's First-Third Book of Poetry. American.
Brandeis, M. The Little Indian Weaver. Flanagan.
Bush, B. E. Indian Myths. Owen.
Fox, F. M. Mary Anne's Little Indian and Other True Stories. Flanagan.
Perdue, H. A. Child Life in Other Lands. Rand.
Seymour, F. W. The Indians Today. Sanborn.
Wiley, B. Mewanee, the Little Indian Boy. Silver.
Wynne, A. For Days and Days. Stokes.
Childcraft Volume on Activities, P. 150-173.

C. Music.

1. Phonograph records.
    a. No. V-22316 *Aōōah.*
    b. No. 22316 *Her Blanket.*
    c. No. 22316 *By the Weeping Waters.*
    d. No. V-1140 *From the Land of the Sky Blue Water.*
    e. No. 1198 *By the Waters of Minnetonka.*
    f. *To a Water Lily, From an Indian Lodge*—Indian legend songs by McDowell.
    g. Cadman and Lieurance songs based on Indian tunes.

2. Chart of Indian songs to be heard or learned.
    - a. Songs about Indians.
        - (1) *The Blue Juniata*—Folk and Art Songs, Book I, p. 114; Birchard.
        - (2) *Hiawatha's Brothers*—Music Hour, Book IV, p. 20. Silver.
        - (3) *Hiawatha's Wooing*—New American Song. Book. Hall & McCreary.
        - (4) *The Indian Baby*—Elementary Music, p. 68. Ginn.
        - (5) *Indian Hunter*—Elementary Music, p. 53. Ginn.
        - (6) *Indian Summer*—Intermediate Music, p. 108. Ginn.
        - (7) *Indian Lullaby*—Music Hour, Book I, p. 45. Silver.
        - (8) *Indian Song*—Progressive Manual I, p. 136.
        - (9) *Playing Indian*—Music Hour in the Kindergarten and First Grade, p. 157. Silver.
        - (10) *Rockabye Hushabye*—Progressive Book, p. 157.
        - (11) *Wah-wah-tay-see*—Progressive Book, p. 127.
        - (13) *My Little Owlet*—Lyric Music Series, Book I, p. 105. Scott.
        - (13) *Sung at Harvest Time*, Inca Melody—Songs of Many Lands, p. 42. Ginn.
        - (14) *The Indian Brave*, American Indian Song—Songs of Many Lands, p. 114. Ginn.
        - (15) *Indian Harvest*, American Traditional—Rhythms and Rimes, p. 38. Ginn.
        - (16) *Down the Stream*, Nuiook Indian Song—Rhythms and Rimes, p. 38. Ginn.
        - (17) *Indian Call*, Winnebago Indian Melody—Blending Voices. Ginn.
        - (18) *The Primitive Sculptor*—Blending Voices, p. 54. Ginn.
        - (19) *Call to the Dance* (2 pt.), Chippewa Indian Melody—Blending Voices, p. 65. Ginn.
    - b. Tribal songs of Indians of Southwest.
        - (1) Apache.
          Medicine Song—Rhythm of the Redman, p. 73. Barnes.
        - (2) Navaho.
            - (a) *Dance Song*—Book of Indian Craft and Indian Love, p. 326. Salomar-Harper.
            - (b) *Hunting Song*—Rhythm of the Redman, p. 58. Barnes.
            - (c) *Mountain Chants*—Rhythm of the Redman, p. 28. Barnes.
            - (d) *Mountain Song*—Rhythm of the Redman, p. 212. Barnes.
            - (e) *War Song*—Rhythm of the Redman, p. 30. Barnes.
            - (f) *War Song*—Rhythm of the Redman, p. 119. Barnes.
            - (g) *In Arizona*—Folk and Art Songs, Book I, p. 119. Birchard.
        - (3) Zuni.
            - (a) *Blue Corn Dance*—Rhythm of the Redman, p. 82. Barnes.
            - (b) *Corn Dance*—Rhythm of the Redman, p. 156. Barnes.
            - (c) *Corn Grinding*—Rhythm of the Redman, p. 93. Barnes.
            - (d) *Lullaby*—Rhythm of the Redman, p. 193. Barnes.
            - (e) *Sunrise Call*—Rhythm of the Redman, p. 166. Barnes.
            - (f) *Sunset Song*—Rhythm of the Redman, p. 88. Barnes.
            - (g) *Zuni Rain Dance*—Book of Indian Craft and Indian Love, p. 137. Salomar-Harper.
            - (h) *The Sun Worshipers*—Twice 55 Book, p. 82. Birchard.

(4) Hopi.
(a) *Eagle Dance*—Rhythm of the Redman, p. 63. Barnes.
(b) *Snake Dance*—Rhythm of the Redman, p. 98. Barnes.
(c) *Havebeta Song*—Sing It Yourself, p. 13. Dutton.
(5) Laguna.
Corn Grinding Song—Rhythm of the Redman, p. 196. Barnes.

c. Tribal songs of the Plains Indians.
(1) Sioux.
(a) *Dog Dance*—Rhythm of the Redman, p. 50. Barnes.
(b) *A Fable*—Sing It Yourself, p. 11. Dutton.
(c) *Song of the Sun*—Sing It Yourself, p. 9. Dutton.
(d) *Warriors' Song*—Rhythm of the Redman, p. 138. Barnes.
(2) Dakota.
(a) *Song of the Fox*—Rhythm of the Redman, p. 113. Barnes.
(b) *Indian Song*—Junior Laurel Song Book, p. 88. Birchard.
(c) *Wanagi, Wacipi Olowas*—Music Hour, Book V, p. 3. Silver.
(d) *Wiaste Olowas*—Music Hour, Book V, p. 3. Silver.
(3) Kiowan.
Wind Song—Rhythm of the Redman, p. 215. Barnes.
(4) Utah.
The Bear Dance—Folk and Art Songs, Book I, p. 39. Birchard.
(5) Pawnee.
(a) *Kihave Katzuon*—Music Hour, Book III, p. 31. Silver.
(b) *Tawi Kuruks*—Music Hour, Book V, p. 125. Silver.
(6) Omaha.
(a) *Building the Canoe*—Folk and Art Songs, Book I, p. 16. Birchard.
(b) *The Cradle on the Boozh*—Folk and Art Songs, Book II, p. 118. Birchard.
(c) *Hiawatha's Brothers*—Folk and Art Songs, Book I, p. 64. Birchard.
(d) *The Indian Chief*—Lyric Music Series, Book III, p. 92. Scott.
(e) *Muji*—Rhythm of the Redman, p. 180. Barnes.
(f) *Prayer*—Rhythm of the Redman. Barnes.
(g) *Song for Game*—Rhythm of the Redman, p. 194. Barnes.
(h) *Song of Triumph*—Rhythm of the Redman, p. 201. Barnes.
(7) Ojibway (part woodland and part plains Indians).
(a) *Mide Song*—Rhythm of the Redman, p. 134. Barnes.
(b) *The Morning Star*—Rhythm of the Redman, p. 170. Barnes.
(c) *My Canoe*—Rhythm of the Redman, p. 204. Barnes.
(d) *The Naked Bear*—Rhythm of the Redman, p. 193. Barnes.
(e) *Ojibway Lullaby*—Adventures in Music, p. 183. Ginn.

D. Dances.

Select some of the following dances to learn:

1. Buffalo dance.
2. Medicine Pipe Ceremony.
3. Snake dance.
4. Ghost dance.
5. War dance.
6. Bear dance.
7. Scalp dance.
8. Rain dance.
9. Social dances.

E. Pictures and illustrative material to be used:

1. "Hopi Indians."
2. "Types of Indian Homes."
3. "Primitive Sculptor" and others.
4. Pictures from magazines.
5. Pictures from Public Library.
6. Post cards.
7. Pictures from railroad folders.
8. Pottery.
9. Indian dolls.
10. Indian rugs.
11. Indian moccasins.
12. Library books.

Picture to Use in Connection with Indian Unit

"The Primitive Sculptor" by E. Irving Couse

Who is this Indian, shaping with his skilful hands a strange little head of clay? He belongs to the tribe of Taos Indians in New Mexico. These Indians live far from other people in a beautiful part of the country. They are a peaceful and happy tribe and their life is very simple. They worship the sun and the rain which make the corn and the grass grow.

The artist, E. Irving Couse, has lived among them for a long time. At first they did not like to have him paint pictures of them because they thought that the spirit of the person who posed would, when he died, go to the picture and not to the Happy Hunting Ground.

One day Mr. Couse painted a picture of an old squaw, but she would not let him see her face. The Indians believed that she would die since her spirit was in the picture. When nothing happened, they began to have more faith in him, and one by one they posed for him.

Some of the Indians liked to watch him while he worked and made suggestions which Mr. Couse thought were very helpful. It is because he has lived with them and knows how gentle and yet how strong they can be that Mr. Couse can make pictures that tell us so much about them.

The primitive sculptor does not seem to be posing for this picture. It is as though we were standing by his side watching him too. With just a small piece of clay and his fingers for tools he makes these little images. Notice the loving, thoughtful expression on his face as his hand moves over the face of the image.

The figures will be used in one of the tribes' religious ceremonies. As sun worshipers, the Taos Indians have many secret festivals when the katcini dolls and little clay images like those in the picture are used. The small jar that the seated doll holds may contain the sacred grains of corn.

Not only has the artist pictured the images for us, but he also shows some of the pottery for which the Indians are very famous. One is a handsome jar of red clay with a white and black design worked upon it. The black jug is made from a different clay and polished with a smooth stone until it shines.

The dark background of the picture makes the Indian's figure and colorful costume stand out in relief. The carefully made bead belt and moccasins, the buffalo breech-cloth, and the hair bound in yarn are all typical of the dress that the Taos men wear. This sculptor does not wear the feathers of the chief or hunter.

Mr. Couse has painted many other fine pictures of the Indians.

Taos Indians are located in the Southwest section of the Rocky Mountains. This tribe is farthest removed from the ways of the white man of any tribe in our country. They are a peaceful, poetical people living a very idealistic life. They are regarded as the most typical Pueblo groups, and probably the oldest, from which the others derived their culture. They are favored in their location, for living comes easily and the beauty of their mountain setting cannot be surpassed. An old and strong tribe of sun worshipers, they are rich in their secret ceremonial rites.

The use of the kiva, a ceremonial chamber with entrance through the roof; the katcini dances; the tilling of the fields and the weaving of cloth by the men instead of the women are characteristic of these Indians.

A SHADOWGRAPH INDIAN PLAY

Shadow pictures offer a variation in dramatic presentation and artistic effect. Longfellow's "Song of Hiawatha" was selected for production on the shadowgraph screen because of its adaptability to artistic shadowgraph arrangement as well as its poetic beauty.

I. **Preparing the play.**
  - A. The poem was divided into parts for the reader and parts for the chief characters. These parts were typed and the manuscript was read aloud many times to observe details. Many difficulties were encountered, suggestions were discussed, and a definite procedure and conclusion for each scene was planned.
  - B. The play was then revised and typed. The reader and each of the main characters were given a copy. A sketch of the shadow set for each scene was made and posted.
  - C. The play consisted of the following parts: (1) Hiawatha's Childhood. (2) The Birch-bark Canoe. (3) Hiawatha's Wooing.

II. **Selection of characters.**
  - A. Suitable pupils for each character.
  - B. Voices tested and selected.
  - C. The reader must have poise, have musical quality of voice, enunciate clearly and recognize cues easily.

III. **Making the shadow pictures.**
  - A. Shadowgraph frame—six by seven and one-half feet, covered with muslin.
  - B. Background made of brown wrapping paper with irregularly torn outlines and trees cut with shears.
    1. Size of figures was scaled for the purpose of giving realism and distance.
    2. The wigwam and campfire were ten inches high with proportionate width.
    3. The canoe was four inches deep and fourteen inches long.
    4. The character figures (sitting position) ranged from five to nine inches in height.
    5. The various trees ranged in height from seven to fourteen inches.
  - C. After shapes of trees, Indian designs, and figures of Indians had been studied, paper patterns were cut out and tested before suitable sizes and shapes were found.
    1. Acceptable patterns for scenes were transferred to heavy cardboard from which the cut-outs were made, with the exception of the fire, the canoe, and the river, which were made from colored cellulose film.
    2. Some of the trees were cut from lighter paper in order to show up shades and tones.
    3. Straight pins were used to fasten figures on screen.

IV. **Phonograph records of Indian music** introduced the shadowgraph and

lent an atmosphere to the production between scenes when the shadow pictures were being changed. A strong spotlight was operated to throw the shadow pictures through the screen.
  - A. The children who impersonated the characters were grouped behind the wings and assisted in putting up each scene.
  - B. One pupil operated the phonograph.

V. **The play.**

A. Characters.
  1. Reader.
  2. Hiawatha.
  3. Birch Tree.
  4. Cedar Tree.
  5. Larch Tree.
  6. Fir Tree.
  7. Hedgehog.
  8. Nokomis.
  9. Arrow-Maker.
  10. Minnehaha.

B. Scenes.

1. Scene I. Hiawatha's Childhood.

Stage setting: made as much like the description of the shore of Gitche Gumee as possible. To the front of the screen are seen the peaceful waters of the lake. On each side and extending backward is the forest of pine and fir trees. The wigwam of Nokomis is located on the bank of the lake near the front. Trees make a skyline to the back of the screen. Nokomis and the child Hiawatha are seated in front of the wigwam.

2. Scene II. The Birch-bark Canoe.

An abundance of trees of different kinds, such as larch, pine, fir, birch, cedar, tamarack, etc. Hiawatha is seen near the center of the screen, working on his canoe.

The scene is introduced with the music "By the Waters of Minnetonka."

The dialogue is taken from Part VII, "Hiawatha's Sailing." The lines and speakers which they are assigned are: Hiawatha, 1-14; Reader, 15-18, 20-25; Birch Tree, 26; Reader, 27-34; Hiawatha, 35-38; Reader, 39-42; Cedar Tree, 43; Reader, 44-47; Hiawatha, 48-53; Reader, 54-57; Larch Tree, 58; Reader, 59-62; Hiawatha, 63-67; Reader, 68-71; Fir Tree, 72; Reader, 73-76; Hiawatha, 77-81; Reader. 82-86; Hedgehog, 87; Reader, 88-106.

3. Scene III. Hiawatha's Wooing.

Stage setting: shore of Gitche Gumee. Nokomis and Hiawatha are sitting before the door of the wigwam discussing the possibility of Hiawatha's going to the land of the Kakotas to seek a wife. Later Hiawatha is at the wigwam of the Arrow-Maker and his daughter, Minnehaha.

Between the two parts of this scene the music "Indian Love Call' is played.

The dialogue is taken from Part X, "Hiawatha's Wooing." The lines and the speakers to which they are assigned are given here: Nokomis, 13, 15-20; Reader, 21-23a; Hiawatha, 23b-26; Nokomis, 28-33; Hiawatha, 35-42; Nokomis, 44-49; Hiawatha, 51-55 (Following this speech music is played to indicate a lapse of time.); Reader, 56-130; Arrow-Maker, 131; Reader, 132-137; Minnehaha, 138; Reader, 139-167; Arrow-Maker, 186-187; Minnehaha, 194; Reader, 195-212; Arrow-Maker, 213-222; Reader, 1-5 (The first five lines of Part X form the conclusion of the play.).

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Emerson and Weed. Our Trees, How to Know Them; Lippincott.
Longfellow. Song of Hiawatha, illustrated edition; Houghton.
Seton. Lives of Game Animals; Doubleday.

PHONOGRAPH RECORDS

No. V-1151. *Indian Love Call.*
No. 21972. *By the Waters of Minnetonka.*
No. 115. *From the Land of the Sky Blue Water.*
No. 21972. *Omaha Ceremonial—Pueblo Lullaby.*
Around the Campfire by J. Lilian Vandevere, for Rhythm Band.

CHRISTMAS IN MANY LANDS

I. **Objectives.**

- A. To become more familiar with our customs and traditions concerning our celebration of Christmas.
  - 1. To study the origin of various customs, beliefs, and traditions.
  - 2. To study the origin of various Christmas carols that we love.
- B. To make a study of the celebration of Christmas in the different Christian countries.
  - 1. Customs, traditions, ceremonies.
  - 2. Carols, songs, and art.
- C. To study especially the Christmas carols and songs of the various countries.
- D. To develop a greater appreciation for and understanding of Christmas around the world through music, literature, art, and construction.
- E. To realize that even though the manner of celebrating Christmas is different in the other countries of the world, the Christmas Spirit is the same everywhere.

II. **Situation out of which activity may arise.**

At the beginning of the Christmas season, start a study of Christmas carols, stories, pictures, and poems. Since so many of our own Christmas customs lead directly back to Germany and England, it will provide for a natural inquiry into the ways of celebrating Christmas in those countries and others. In order to find out about Christmas in other lands, the children may read stories, poems, learn some of their songs and carols, and study pictures.

III. **Development, associated interests, and integration with other school subjects.**

- A. Music.
  - 1. Learn a variety of carols.
  - 2. Make a notebook of "Christmas In Many Lands," including customs and songs of the countries studied.
  - 3. Plan a program as the culmination of the unit entitled "Christmas In Many Lands."
  - 4. Make posters of English "Waits" singing Christmas carols.
- B. Literature.
  - 1. Read many stories and poems of Christmas, its meaning, celebration, and customs in our own country and others. Dramatize those that are suitable.
  - 2. Read to find out how to represent on sand tables characteristic scenes of different countries.
  - 3. Make posters illustrating the most appealing stories and poems.

C. Art.
  1. Make a study and collection of a number of suitable Christmas pictures. Learn what country each artist represents.
  2. Make a notebook of Christmas pictures. Include interesting materials about the artists.
  3. Draw Christmas scenes of:
    a. Old English scenes.
    b. Sleigh on the snow.
    c. Snow scenes.
    d. Ice skating.
    e. Decorated Christmas trees.
  4. Make paper cut-outs, holly stencils; cut paper designs, pictures of Santa Claus, candles, Christmas trees and other decorations.
  5. Decorate a small Christmas tree.

D. Geography.
  1. Location of the different countries.
  2. A study of customs, dress, and characteristics of the people of other lands.
  3. A study of why each country, from a geographical standpoint, celebrates Christmas in the way it does.
     For example, why in Norway is Santa Claus represented as in a sleigh drawn by reindeer, while in Spain there are three kings on camels that take the place of Santa Claus?

E. Construction.
  1. Construct, on sand tables, scenes representing Christmas celebrations in the various countries. Begin with Bethlehem and the manger scene, the star of the East, and the three wise men. Give one table to the representation of each country.
  2. Sand table scenes to represent:
    a. Bethlehem—Construct the manager scene with Bethlehem as background.
    b. Norway—Represent the scene of Santa Claus in his sleigh drawn by reindeer, since Norway is the place of the origin of Santa Claus. Also show the custom of putting food on trees for birds and animals on Christmas Day.
    c. England—Construct fireplace to show the old custom of burning the yule log. Make an exterior scene showing the English "Waits" carolling in the snow.
    d. Germany—Since the idea of the Christmas tree originated in Germany, decorate a tree with sweetmeats. The candles are lighted only when the gifts are exchanged.
    e. France—Make toy booths from which French dolls and other toys are sold. Also represent Midnight Mass, a very beautiful and impressive service, celebrated in the churches. In the church the manger scene is represented with the three shepherds and the Star of the East.
    f. Italy—Instead of having a Christmas tree, the Italian children place their gifts in a large urn. Each child in turn puts his hand in for a package. If the gift is not his, he replaces it and keeps on trying until he finds his own. In Italy, Mother Goose is the Santa Claus. She rides on her broom stick all around the country where the children are awaiting their gifts.

   g. Spain—In the place of Santa Claus, they have three kings. The children believe that their gifts are brought by one of the kings. He comes with a camel laden with gifts. The children hide their shoes which are found and filled with sugar plums.
   h. United States—For a representation of our customs, there would be our Christmas tree, Santa Claus, and the giving of gifts. Our custom of hanging up stockings on Christmas Eve comes from the Dutch, except that we use stockings instead of shoes as do the Dutch. Portray the most striking characteristics of each.
3. Make decorations for a Christmas tree. Use small pine cones dipped in silver tempera paint. Make a large star of pastboard bordered with tinsel. Make other brightly colored decorations of paper for the tree.
4. Decorate the room with holly, ivy, and mistletoe.
5. Make posters of Christmas scenes.
   a. Manger scene.
   b. Snow scenes.
   c. Santa Claus.
   d. Scenes of merriment.
6. Make individual Christmas greeting cards.
7. Make Christmas gifts.
   a. Paper weights.
   b. Book ends.
   c. Toys.
8. Dress dolls for the different scenes represented on the tables.
9. At the conclusion or culmination of the study of "Christmas in Many Lands," plan a program by that title, using in it customs and carols of the countries studied.

NOTE: For more detailed information of the customs of celebrating Christmas in other lands, see *Christmas Everywhere* by Elizabeth Sechrist.

IV. Outcomes.

A. A knowledge of the following.
   1. The meaning of Christmas.
   2. How we came to celebrate Christmas as we do.
   3. Christmas in other countries.
   4. Christmas stories, carols, pictures and poems of the people in many lands.

B. Skill in singing, locating, and interpreting a great number of Christmas carols.

C. Increase in appreciation of the following.
   1. Christmas in our own land as well as in others.
   2. The beautiful carols, stories, poems, and art of Christmas.
   3. World as is similar to one big family, loving and cherishing much the same thing.

V. Materials which will help.

A. Music.
   1. English carols.

O Come All Ye Faithful. John Reading.
We Three Kings of Orient Are. John Henry Hopkins.
It Came Upon the Midnight Clear. Richard S. Willis.

O Little Town of Bethlehem. Lewis H. Redner.
The Friendly Beasts.
Deck the Hall With Boughs of Holly.
God Rest Ye, Merry Gentlemen.
I Saw Three Ships.

2. German.

Hark! The Herald Angels Sing. Mendelssohn.
Silent Night. Franz Gruber.
Joy to the World. George F. Handel.
O Tannenbaum.
Every Year at Christmas. Christmas carols by Marx and Anne Oberndorfer.

3. French.

The First Noel.
Away in the Manger.
The Christmas Bells are Ringing. Hutchins. Carols Old and Carols New.
When Christ Was Born. Father Finn's Carol Book.

4. Italian.

In Bethlehem Was Born the Holy Child. Marx and Anne Oberndorfer; A Collection of Christmas Carols.
The Snow Lay on the Ground. Hutchins. Carols Old and Carols New.
Oh Night Among the Thousands. Marx and Anne Oberndorfer; Collection of Christmas Carols.

5. Russian.

Christmas Greeting. Folk Songs of Many Peoples, Vol. I.
Angels Singing, Church Bells Ringing. Hutchin. Carols Old and Carols New.
Christ Was Born on Christmas Day. Hutchins. Carols Old and Carols New.

6. Bohemian.

Let Our Gladness Know No End. Hutchins. Carols Old and Carols New.
The First Christmas. Father Finn's Christmas Carols.

7. Swiss.

Joy Hath Come to Earth Again. Hutchins. Carols Old and Carols New.

8. Swedish.

The Star in the East. Marx and Anne Oberndorfer; A Collection of Christmas Carols.

B. Literature.

1. Christmas stories.

The Symbol and the Saint. Eugene Field.
The Coming of the Prince. Eugene Field.
The First Christmas Tree. Eugene Field.

The Bird's Christmas Carol. Kate Douglas Wiggin.
Tiny Tim from Dickens' *Christmas Carol.*

2. Poems.

Bethlehem Town. Eugene Field.
A Christmas Carol. Rossetti.
Star of the East. Eugene Field.
Spanish Carol translated by J. B. Trend.
A Czech Carol translated by O. B. C.
Carol in Praise of the Holly and Ivy from Old French.
Christmas Bells. Longfellow.
Merry Christmas. Louisa M. Alcott.
Everywhere, Everywhere Christmas Tonight. Phillips Brooks.

C. Art.

1. Italian.

Madonna and Child. Fra Angelico.
Madonna and Child. Balini.
The Nativity. Sandro Botticelli.
Adoration of the Shepherds. Correggio.

2. French.

Adoration of the Magi. Bougnereau.

3. American.

Arrival of the Magi at Bethlehem.

4. English.

The Nativity. Sir Edward Burne-Jones.

5. German.

Holy Night. Fritz Von Uhde.

6. Norwegian.

The Nativity. Roger Van der Weyden.

D. Books for the children.

Christmas Everywhere. Elizabeth Sechrist.
Christmas Carols and Hymns. Hollis Dann.
Christmas Tales and Christmas Verse. Eugene Field.
Little Folks of Many Lands. Lula Chance.
Boys and Girls of Many Lands.
Christmas Book of Christmas Stories. Dickinson and Skinner.

E. Books for the teacher.

Story of the Carol. Duncan.
The Story of Christmas. R. J. Campbell.
Christmas in Storyland. Maude Van Buren.
Father Finn's Carol Book.
Carols Old and Carols New. Charles L. Hutchins.
Folk Songs of Many Peoples, Vol. I.
Christmas in Poetry. Carnegie Library School Association.

V. ADAPTATION—USING THE BASAL TEXTS AND THE MANUALS.

To the Classroom Teacher—An Explanatory Statement

These brief outlines are not intended primarily for schools with a highly developed program in music education, but for classroom teachers who have no expert guidance in their planning and teaching of music. However, the outline may be used by specialized music teachers in the development of the regular program from grade to grade. The teacher of a grade above the second who plans musical experiences for a class which has had no previous musical instruction faces a very difficult but challenging situation. She cannot follow plans given in the manuals, for the children have not had the requisite foundational experiences. She cannot take them back to first grade experiences, for these would not meet the mental or emotional needs of intermediate or upper grade children. Seldom does the teacher of such a class have sufficient musical training to enable her to choose the most essential and meaningful experiences for the particular group of children she is teaching. These outlines may serve as a guide to such teachers. Their purpose is to show the teacher how to develop the children's innate musical interests and abilities, rather than to show her how to "teach music" so that the children are forced into a specific musical mold. In other words, the planning is based on the thesis that we are teaching children through music, hence the abilities and needs of the child must be the paramount consideration.

The second consideration in planning these outlines has been a desire to advance toward the attainment of the primary objective of all music education in the elementary school—the awakening and development of every child's interest in and enjoyment of worthwhile music. This explains the diversity of musical experiences planned for: singing of songs, reading of songs, rhythmic activities, listening to music, learning how music is written, etc. It also explains the great emphasis on the singing of songs, with learning to read music given a relatively minor role. Learning to read music is important—not as an end in itself—but as one means to the end of the child's intelligent enjoyment of music.

The teacher is advised to give careful attention to the fairly detailed suggestions for use of these outlines. These suggestions are important and should be studied with both the text and the teacher's manual at hand for reference.

The following outlines should be helpful in bringing joy and beauty through music into the lives of many children, and classroom teachers who use them may find stimulating guidance and satisfaction in their use.

GRADE ONE

1. *Rote Songs:* (Use Music Hour in the Kindergarten and First Grade, pp. 189-193. Page references are made to this book unless otherwise stated.)

a. About Pets and Toys:
   The Pet Bird, p. 6.
   My Fire Engine, p. 26.
   The Telephone, p. 107.
   The Friendly Cow, p. 141.
   My Hen, p. 143.
   My Scooter, p. 157.

b. About Home and Family:
   Before School, p. 11.
   The Auto, p. 41.
   Housekeeping, p. 100.
   The Sandman, p. 10.

c. Mother Goose Songs:
   Two Little Blackbirds, p. 23.
   Dickory, Dickory, p. 78.
   Little Jack Horner, p. 78.
   Hey, Diddle Diddle, p. 80.
   See-Saw, Margery Daw, p. 79.

d. Action Songs:
   Swing Song, p. 156.
   Playing Indian, p. 157.
   Wee Ducky Doddles, p. 29.
   Tin Soldiers and Pussy, p. 30.
   Three Little Kittens, p. 37.
   The Little Red Hen, p. 37.

e. About Things in Nature:
   Tap, Tap, Tap! p. 68.
   Funny Little Bunny, p. 106.
   Rain, p. 117.
   I'd Like to be a Farmer, p. 123.
   Sing, Said the Mother, p. 131.

f. About Holidays:
   Thanksgiving, p. 71.
   Christmas Day, p. 71.
   Who'll Be My Valentine, p. 75.
   Jolly Old Saint Nicholas, Golden Book, p. 75.
   Hallowe'en, p. 148.
   Valentine, p. 151.
   Luther's Cradle Hymn, Golden Book, p. 72.

g. Patriotic Song:
   America, p. 153 (first stanza).

2. *Rhythmic Expression:*

a. Singing Games:
   Looby Loo, p. 158.
   Round, Round the Village, p. 159.
   Can You Show Me How the Farmer, p. 160.
   London Bridge, p. 160.
   Records: 20806, 21618, 20214.

b. Directed and Free Rhythms, p. 185.
   Piano:
   March, p. 82.
   Running, p. 82.
   Skipping, p. 85.
   Swinging, p. 67.
   Hopping, p. 83.
   The Rabbit, p. 30.
   See-Saw, p. 23.
   Lightly Stepping, p. 82.
   Galloping, p. 86.
   Records: 20451, 20736, 20162.

c. Rhythm Band (See pp. 185-188).
Piano:
  Soldiers Chorus, p. 176.
  La Cinquantaine, p. 178.
  Ciribiribin, p. 180.
  Roses from the South, p. 180.
  March of the Three Kings, p. 181.
Records: 22168, 20164, 21928.

3. *Music To Be Heard:*

	Records		*Records*
Skating	20401	Cradle Song	22160
Run, Run, Run	20162	Spring Song	20195
Jumping	20162	Of a Tailor and a Bear	20153
Waltzes	22374	In a Clock Store	35792
Landler	24528	To a Wild Rose	22161

GRADE TWO

GROUP A. With no previous regular music instruction. (Use Music Hour in the Kindergarten and First Grade. Page references are made to this book unless otherwise stated.)

1. *Rote Songs* (See Music Hour in the Kindergarten and First Grade, pp. 189-193, and Elementary Teachers Book, Chapters 1, 2, and 12.)

a. About Pets and Toys:
  The Pet Bird, p. 6.
  The Telephone, p. 107.
  My Hen, p. 143.
  My Scooter, p. 157.
  I Had a Little Doggie, First Book, p. 6*.
  Marching Round the Schoolroom, First Book, p. 65.
  The Airplane, First Book, p. 79.

b. About Home and Family:
  Before School, p. 11.
  Housekeeping, p. 100.
  The Auto, p. 41.
  A Cure for Crossness, First Book, p. 4.
  The Sandman, First Book, p. 34.
  Where We Get Our Bread, First Book, p. 52.

c. Mother Goose Songs:
  Two Little Blackbirds, p. 23.
  Dickory, Dickory, Dock, p. 78.
  Little Jack Horner, p. 78.
  See-Saw, Margery Daw, p. 79.
  Ride a Cock Horse, First Book, p. 10.

d. About Things in Nature:
  Funny Little Bunny, p. 106.
  Sing, Said the Mother, p. 131.
  Jack Frost, First Book, p. 27.
  A Million Little Sunbeams, First Book, p. 60.
  Rain Song, First Book, p. 74.
  Chanticleer, First Book, p. 87.

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*First Book, Music Hour Series.

e. About Holidays:
  - Hallowe'en, p. 148.
  - Thanksgiving, p. 71.
  - Who'll Be My Valentine, p. 75.
  - Luther's Cradle Song, Golden Book, p. 72.
  - Jolly Old Saint Nicholas, Golden Book, p. 75.
  - Silent Night, Golden Book, p. 67.

f. Patriotic Songs:
  - America, First Book, p. 91.
  - Flag Song, First Book, p. 47.

2. *Songs for Aural Observation:* (See Music Hour in the Kindergarten and First Grade, pp. 194-196, and Elementary Teachers Book, Chapter 13.)

Robin, p. 167.
Cherries Ripe, p. 167.
Blossoms, p. 167.
Now the Time Has Come for Play, p. 168.
Mouse Cousins, p. 169.
Buttercups, p. 170.
Feathers, First Book, p. 8.
Gratitude, First Book, p. 12.
Hallowe'en, First Book, p. 16.

3. *Rhythmic Expression:*

a. Singing Games:

Piano:
  - Looby Loo, p. 158.
  - Round, Round the Village, p. 159.
  - Can You Show Me How the Farmer, p. 160.
  - London Bridge, p. 160.

Records: 20806, 21618, 20214.

b. Directed and Free Rhythm:
(See Music Hour in the Kindergarten and First Grade, p. 185.)

Piano:
  - Marching, p. 82.
  - Running, p. 82.
  - Skipping, p. 85.
  - Swinging, p. 67.
  - Hopping, p. 83.
  - The Rabbit, p. 30.
  - See-Saw, p. 23.
  - Lightly Stepping, p. 82.
  - Galloping, p. 86.

Records: 20451, 20736, 20162.

c. Rhythm Band:
(See Music Hour in the Kindergarten and First Grade, p. 185-188.)

Piano:
  - Soldiers Chorus, p. 176.
  - La Cinquantaine, p. 178.
  - Ciribiribin, p. 180.
  - Roses from the South, p. 180.
  - March of the Three Kings, p. 181.

Records: 22168, 20164, 21928.

4. *Music To Be Heard:*

	Records		*Records*
Skating	20401	Cradle Song	22160
Run, Run, Run	20162	Spring Song	20195
Jumping	20162	Of a Tailor and a Bear	20153
Waltzes	22374	In a Clock Store	35792
Landler	24528	To a Wild Rose	22161

GROUP B. With one previous year of regular music instruction. (Use Music Hour in the Kindergarten and First Grade. Page references are made to this book unless otherwise stated.)

1. *Rote Songs:* (See Elementary Teachers Book, Chapter 12.)

a. About Pets and Plays:
- On the Way to School, p. 109.
- Fiddles and Horns, p. 155.
- Extremes, p. 162.
- Skipping Song, First Book, p. 18.
- Run and Hop, First Book, p. 43.
- The Airplane, First Book, p. 79.

b. About Home and Community:
- The Busy Cobbler, p. 113.
- Concerning Travel, p. 115.
- Ships, p. 119.
- The Street Car, First Book, p. 14.
- Lullaby, First Book, p. 28.
- Where We Get Our Bread, First Book, p. 52.

3. Mother Goose Songs:
- The North Wind Doth Blow, p. 124.
- Old King Cole, p. 147.
- Humpty Dumpty, p. 146.
- Ride a Cock Horse, First Book, p. 10.

d. About Things in Nature:
- The Bee, p. 130.
- Oak Trees, p. 133.
- The Oriole's Nest, p. 137.
- In Fairyland, p. 143.
- Jacky Frost, First Book, p. 27.
- Marching Star, First Book, p. 54.
- Rain Song, First Book, p. 74.

e. About Holidays:
- Hallowe'en, First Book, p. 16.
- Thanksgiving, First Book, p. 19.
- On Christmas Eve, First Book, p. 25.
- Christmas Stockings, First Book, p. 29.
- Silent Night, Golden Book, p. 67 (2 stanzas).
- Luther's Cradle Hymn, Golden Book, p. 72 (2 stanzas).
- Jolly Old Saint Nicholas, Golden Book, p. 72 (2 stanzas).

f. Patriotic Songs:
- America, First Book, p. 91.
- Flag Song, First Book, p. 47.

2. *Songs for Aural Observation:* (See Music Hour in the Kindergarten and First Grade, pp. 194-196, and Elementary Teachers Book, Chapter 13.)

- Robins, p. 167.
- Cherries Ripe, p. 167.
- Blossoms, p. 167.
- Now the Time Has Come for Play, p. 168.
- Mouse Cousins, p. 169.
- Buttercups, p. 170.
- Sunset, p. 168.
- Silk Worm, p. 169.
- The Star, p. 170.
- Feathers, First Book, p. 8.
- Gratitude, First Book, p. 12.
- New Year, First Book, p. 32.
- Cradle Song, First Book, p. 66.
- The Elephant, First Book, p. 72.

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*First Book, Music Hour Series.

3. *Rhythmic Expression:* (See Elementary Teachers Book, pp. 81-97.)

   Teacher will choose those that best meet the needs of the children. At least four should be learned during the year.

4. *Music To Be Heard:* (See Elementary Teachers Book, Chapters 5 and 6, and pp. 92-96.)

   a. Rhythm Play:
      Records: 20451, 20153, 20162.
   b. Singing Games and Dances:
      Records: 20806, 21618, 20214.
   c. Phrase Sensing:
      Records: 22178, 22179.
   d. Descriptive Music:

The Music Box	22167
Brer Rabbit	22161
The Bee	20614

   e. Dance Forms:

Marches	22168

GRADE THREE

Group A. With no previous music instruction. (Use Music Hour in the Kindergarten and First Grade. Page references are made to this book unless otherwise stated.

1. *Rote Songs:*—(See Elementary Teachers Book, Chapter 12, and Music Hour in the Kindergarten and First Grade, p. 193, Section XI.)

   a. About Children's Activities:
      On the Way to School, p. 109.
      Fiddles and Horns, p. 155.
      The Zoo, p. 144.
      I Had a Little Doggie, First Book, p. 6.
      The Airplane, First Book, p. 79.
      Marching 'Round the Schoolroom, First Book, p. 65.
   b. About Home and Community:
      Concerning Travel, p. 115.
      Ships, p. 119.
      The Wind Mill, p. 166.
      Where We Get Our Bread, First Book, p. 52.
      Animal Crackers, First Book, p. 41.
      Children's Hymn, First Book, p. 90.
   c. About Interesting People:
      The Busy Cobbler, p. 113.
      The Carpenters Shop, p. 113.
      George Washington, First Book, p. 46*.
      The Happy Eskimos, First Book, p. 70.
   d. About Things in Nature:
      The Bee, p. 130.
      Oak Trees, p. 113.
      Jacky Frost, First Book, p. 27.
      A Million Little Sunbeams, First Book, p. 60.
      Rain Song, First Book, p. 74.
      Chanticleer, First Book, p. 87.
   e. About Holidays:
      Hallowe'en, p. 148.
      Thanksgiving, First Book, p. 19.
      Christmas Stockings, First Book, p. 29.
      Silent Night, Golden Book, p. 67.
      Luther's Cradle Hymn, Golden Book, p. 72.
      Jolly Old Saint Nicholas, Golden Book, p. 72.
      O Come All Ye Faithful, Golden Book, p. 72 (1 stanza).
   f. Patriotic Songs:
      America, Golden Book (2 stanzas).
      Yankee Doodle, Golden Book, p. 8.

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*First Book, Music Hour Series.

2. *Songs for Aural Observation:* (See Music Hour in the Kindergarten and First Grade, pp. 194-196, and Elementary Teachers Book, Chapter 13.)

Robins, p. 167.
Cherries Ripe, p. 167.
Blossoms, p. 167.
Now the Time Has Come for Play, p. 168.
Mouse Cousins, p. 169.
Buttercups, p. 170.
Sunset, p. 168.
Silk Worm, p. 169.
The Star, p. 170.
Feathers, First Book, p. 8.
Gratitude, First Book, p. 12.
The Fisherman, First Book, p. 20.
New Year, First Book, p. 32.
Puss in the Corner, First Book, p. 44.

3. *Songs To Learn by Reading for Second Half-Year:* (See Elementary Teachers Book, Chapters 14 and 15.)

Music Hour, First Book
Key of E flat and E, pp. 9, 16, 13, 24.
Key of A and A flat, pp. 21, 31.
Key of F, pp. 32, 33, 53, 56, 57, 64.
Key of D, pp. 44, 45.

4. *Things to Learn About How Music is Written:*

a. Learn the names and meanings of some common music symbols, as: staff, clef, whole notes, half notes, quarter notes, bars, double bars, sharp, flat, time signature.
b. Learn to sing and to recognize the major scale and the tonic chord.

5. *Rhythmic Expression:* (See Elementary Teachers Book, pp. 81-87.)

Teacher will choose those that best meet the needs of the children. At least four should be learned during the year.

6. *Music To Be Heard:* (See Elementary Teachers Book, Chapters 5, 6, and pp. 92-96.)

a. Rhythm Play:
Records: 20451, 20153, 20162.

b. Singing Games and Dances:
Records: 20806, 21618, 20214.

c. Phrase Sensing:
Records: 22178, 22179.

d. Descriptive Music:

In a Clock Store	35792
The Music Box	22167
Brer Rabbit	22161
The Bee	20614

e. Dance Forms:

Marches	22168
Waltzes	20162

GROUP B. With one previous year of regular music. (Use Music Hour in the Kindergarten and First Grade. Page references are made to this book unless otherwise stated.)

1. *Rote Songs:* (See Elementary Teachers Book, Chapter 12.)
    - a. About Children's Activities:
        - On the Way to School, p. 109.
        - Fiddles and Horns, p. 155.
        - The Zoo, p. 144.
        - Skipping Song, First Book, p. 18*.
        - Run and Hop, First Book, p. 43.
        - When Children Say "Good Morning," First Book, p. 38.
    - b. About Home and Community:
        - Concerning Travel, p. 115.
        - Ships, p. 119.
        - The Street Car, First Book, p. 14.
        - Lullaby, First Book, p. 28.
        - Animal Crackers, First Book, p. 41.
        - Children's Hymn, First Book, p. 90.
    - c. About Interesting People:
        - The Busy Cobbler, p. 113.
        - The Carpenters' Shop, p. 113.
        - George Washington, First Book, p. 46.
        - The Happy Eskimo, First Book, p. 170.
        - Indian Echo Song, First Book, p. 50.
    - d. About Things in Nature:
        - The Bee, p. 130.
        - Oak Trees, p. 133.
        - Marching Star, First Book, p. 54.
        - A Dew Drop, First Book, p. 77.
    - e. About Holidays:
        - Thanksgiving, First Book, p. 19.
        - On Christmas Eve, First Book, p. 25.
        - Christmas Stocking, First Book, p. 29.
        - Silent Night, Golden Book, p. 67 (3 stanzas).
        - O Come All Ye Faithful, Golden Book, p. 72.
        - Deck the Hall, Golden Book, p. 66.
    - f. Patriotic Songs:
        - America, Golden Book, p. 3 (4 stanzas).
        - Yankee Doodle, Golden Book, p. 8.
        - America the Beautiful, Golden Book, p. 7 (1 stanza).

2. *Songs for Aural Observation:* (See Elementary Teachers Book, Chapter 13.)
    - *Review:*
        - Feathers, First Book, p. 8.
        - Gratitude, First Book, p. 12.
        - New Year, First Book, p. 32.
        - Cradle Song, First Book, p. 66.
        - The Elephant, First Book, p. 72.
    - *New Materials:*
        - The Fisherman, First Book, p. 20.
        - Puss in the Corner, First Book, p. 44.
        - Grandma, First Book, p. 36.
        - Jump Rope, First Book, p. 58.

3. *Songs To Learn by Reading—for November or Later:* (See Elementary Teachers Book, Chapters 14 and 15.)
    - Keys of E flat and E, pp. 9, 16, 13, 24, 49.
    - Keys of A and A flat, pp. 21, 31, 73.
    - Key of F, pp. 32, 33, 53, 56, 57, 64, 80, 81.
    - Key of D, pp. 44, 45.
    - Key of G, pp. 37, 40, 43, 48.
    - Key of B flat, pp. 67.

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*First Book, Music Hour Series.

4. *Things to Learn About How Music Is Written:*

a. Learn the names and meanings of some common music symbols, as: staff, clef, whole notes, half notes, quarter notes, bars, double bars, sharp, flat, time signature.

b. Learn to sing and to recognize the major scale and the tonic chord.

5. *Rhythmic Expression:* (See Elementary Teachers Book, pp. 81-87.)

Teacher will choose those that best meet the needs of the children and that have not been learned in Grade Two. At least five should be learned during the year.

6. *Music To Be Heard:* (See Elementary Teachers Book, Chapters 5 and 6, and pp. 92-96.)

a. Phrase Sensing:
  Records: 22178, 22179.

b. Recognition of Descriptive Effects, Mood, and Picture Study.
  Records:
    The Music Box, 22167.
    Brer Rabbit, 22161.
    The Bee, 20614.
    Spinning Song, 20153.
    Dancing Doll, 20668.
    From Uncle Remus, 20803.
    To a Humming Bird, 20803.
    To a Wild Rose, 22161.

GROUP C. With two previous years of regular music. (Use Music Hour Series, First Book and Second Book; also the Golden Book of Songs.)

1. *Rote Songs:* (See Elementary Teachers Book, Chapter 12.)

a. About Children's Activities:
  First Book—
    When Children Say "Good Morning," p. 38.
    In the Orchard, p. 5.
    Following the Winds, p. 42.
    Rowing Song, p. 69.
    Toyland, p. 68.
    The Echo Man, p. 76.
    Swing Song, p. 78.
    Choose Your Partner, p. 89.

b. About Home and Community:
  Second Book—
    The Huntsmen, p. 10.
    The Flower, p. 3.

c. About Interesting People:
  First Book—
    George Washington, p. 46.
    The Happy Eskimo, p. 70.
    Indian Echo Song, p. 50.
    Sing a Song of Workshop, p. 26.
  Second Book—
    Little Children in Japan, p. 73.
    Columbus, p. 20.

d. About Things in Nature:
  First Book—
    A Dew Drop, p. 77.
    Wild Geese, p. 17.
    A Million Little Sunbeams, p. 60.
  Second Book—
    The Woodpecker, p. 102.

e. About Holidays:
  Second Book—
    Christmas Carol, p. 41.
    Thanksgiving Day, p. 33.
    A Valentine for Mother, p. 71.
  Golden Book—
    Review: Silent Night, p. 67.
    O Come All Ye Faithful, p. 72.
    Deck the Hall, p. 66.

f. Patriotic Songs:
  America, Second Book, p. 121.
  Yankee Doodle, Golden Book, p. 8.

g. Folk Songs:
  O, Susanna, Second Book, p. 94.
  Rosa, Second Book, p. 55.

2. *Songs for Aural Observation:* (See Elementary Teachers Book, Chapter 13.)

  First Book—
    Review:
      Feathers, p. 8.
      Gratitude, p. 12.
      New Year, p. 82.
      Cradle Song, p. 66.
      The Elephant, p. 72.

  Second Book—
    New Material:
      The Fisherman, p. 20.
      Puss in the Corner, p. 44.
      Grandma, p. 36.
      Jump Rope, p. 58.
  Second Book—
    The Fly, p. 4.
    Don't Give Up, p. 16.

3. *Songs To Learn by Reading—for October and Later:* (See Elementary Teachers Book, Chapters 14 and 15.)

  First Book—
    Keys of E flat and E, pp. 9, 16, 13, 24, 49, 85, 86.
    Keys of A and A flat, pp. 21, 31, 73.
    Key of F, pp. 32, 33, 53, 56, 57, 64, 80, 81.
    Key of D, pp. 44, 45.
    Key of G, pp. 37, 40, 30, 48.
    Key of B flat, p. 67.

  Second Book—If more reading songs are desired, the teacher may choose from the following pages those songs that meet the children's ability and needs for reading experience: pp. 5, 8, 9, 13, 17, 18, 21, 24, 25, 26.

4. *Things To Learn About How Music Is Written:*

  a. Learn the names and meanings of some common music symbols, as: staff, clef, whole notes, half notes, quarter notes, bars, double bars, sharp, flat, time signature, tie and slur.

  b. Learning to sing and to recognize the major scale and the tonic chord.

5. *Rhythmic Expression:* (See Elementary Teachers Book, pp. 81-87.)

Teacher will choose those that best meet the needs of the children and that have not been learned in Grade Two. At least five should be learned during the year.

6. *Music To Be Heard:* (See Elementary Teachers Book, Chapters 5 and 6, and pp. 92-96.)

a. Recognition of Descriptive Effects, Mood, and Picture Study:

Records:

Spinning Song	20153
Dancing Doll	20688
From Uncle Remus	20803
To a Humming Bird	20803
To a Wild Rose	22161
Lullaby	20174
Whirlwind	20525
By the Waters of Minnetonka	21972

b. Dance Forms:

Records:

Marches	22168
Waltzes	20162

c. Recognition of Instrument:

Records:

(1) Violin:

The Bee	20614
To a Wild Rose	22161

(2) Flute:

Whirlwind	20525
By the Waters of Minnetonka	21972

d. Acquaintance with Composers:

MacDowell—*Records:*

To a Wild Rose	22161
To a Humming Bird	20803
From Uncle Remus	20803
Of Brer Rabbit	22161
To a Water Lily	22161

GRADE FOUR

GROUP A. With no previous instruction. (Use First and Second Books, Music Hour Series; also Golden Book.)

1. *Rote Songs:*

a. Patriotic Songs:
- America, Second Book, p. 121.
- Star-Spangled Banner, Golden Book, p. 4 (1 stanza).
- America The Beautiful, Golden Book, p. 7.

b. Memory Songs:
- Old Folks at Home, Second Book, p. 1.
- O, Susanna, Second Book, p. 94.
- Sweet and Low, Second Book, p. 117.

c. Christmas Songs:
- Silent Night, Golden Book, p. 67.
- Deck the Hall, Golden Book, p. 66.
- O Come All Ye Faithful, Golden Book, p. 72.

d. Miscellaneous:

First Book—
- Jacky Frost, p. 27.
- The Sandman, p. 34.
- Animal Crackers, p. 41.
- Indian Echo Song, p. 50.
- Rowing Song, p. 69.
- Rain Song, p. 74.
- Swing Song, p. 78.

Second Book—
- The Huntsmen, p. 10.
- Columbus, p. 20.
- Thanksgiving Day, p. 33.
- Rosa, p. 55.
- Poppity Pop Corn, p. 56.
- Valentine Song, p. 64.
- Laughing Spring, p. 78.
- Swiss Echo Song, p. 109.

2. *Things To Learn About How Music Is Written:*

a. Learn the names and meanings of common music symbols, as: staff, clef, whole, half and quarter notes and rests, bars, double bars, time signature, sharp, flat, tie, and slur.

b. Learn how to locate *do* from the right hand sharp or flat.
c. Learn to sing and to recognize the major scale and the tonic chord.
d. Rhythm problems in reading: one, two, three, and four beat notes only.
e. Tonal problems in reading; major tonic chord (do-mi-so) (See Elementary Teachers Book, p. 54); scale-line progressions.

3. *Songs for Aural Observation:* (See Elementary Teachers Book, Chapter 13.)

First Book—All songs designated "Observation Song." See pp. 8, 12, 20, 32, 33, 36, 44, 58, 66, and 72.

Second Book—
The Fly, p. 4.
Don't Give Up, p. 16.

4. *Songs To Learn by Reading:* (See Elementary Teachers Book, p. 10, and Chapters 14 and 15.)

First Book—
Keys of E flat and E, pp. 9, 16, 13, 24, 49, 85, and 86.
Keys of A and A flat, pp. 21, 31, 73.
Key of F, pp. 32, 33, 53, 56, 57, 64, 80, 81.
Key of D, pp. 44, 45.
Key of G, pp. 37, 40, 30, 48.
Key of B flat, p. 67.

Second Book—
If more reading songs are desired, the teacher may choose from the following pages those songs that meet the children's ability and needs for reading experience: pp. 5, 8, 9, 13, 17, 18, 21, 24, 25, 40, p. 42 ("I Wish I Were a Bird"), p. 45 ("December"), p. 49 ("Father, We Bring Thee Our Praises"), p. 63, 69, 91, 96 ("Bees"), p. 98, p. 113 ("The Fruit Seller").

5. *Rhythmic Expression:* (See Elementary Teachers Book, pp. 81-91.)

Teacher will choose those that best meet the needs of the children. At least five should be learned during the year.

6. *Music To Be Heard:* (See Elementary Teachers Book, Chapters 5 and 6, and pp. 92-96.)

a. Recognition of Descriptive Effects, Mood, and Picture and Poem Study:
Records:

The Bee	20614
Spring Song	20195
The Swan	1143
To a Wild Rose	22161
To a Humming Bird	20803
From Uncle Remus	20803
Of Brer Rabbit	22161
To a Water Lily	22161

b. Dance Forms:
Records:

March	22168
Waltzes	20162

c. Recognition of Instruments:
Records:

Violin:	
The Bee	20614
To a Wild Rose	22161
Flute:	
Whirlwind	20525

d. Acquaintance with Composers:

MacDowell—*Records:*

To a Wild Rose	22161
To a Humming Bird	20803
From Uncle Remus	20803
Of Brer Rabbit	22161
To a Water Lily	22161

GROUP B. With one previous year of regular music. (Use First and Second Books, Music Hour Series; also Golden Book.)

1. *Rote Songs:*

a. Patriotic Songs:
- America, Second Book, p. 121.
- Star-Spangled Banner, Golden Book, p. 4 (1 stanza).
- America the Beautiful, Golden Book, p. 7.

b. Memory Songs:
- Old Folks at Home, Second Book, p. 1.
- O, Susanna, Second Book, p. 94.
- Sweet and Low, Second Book, p. 117.

c. Christmas Songs:

Review—
- Silent Night, Golden Book, p. 67.
- O Come All Ye Faithful, Golden Book, p. 72.

New Songs—
- Deck the Hall, Golden Book, p. 66.
- O, Little Town of Bethlehem, Golden Book, p. 93.

d. Rounds:
- Row Your Boat, Golden Book, p. 50.
- Are You Sleeping, Golden Book, p. 121.
- The Bell Doth Toll, Golden Book, p. 24.

e. Miscellaneous:

First Book—
- The Sandman, p. 34.
- Indian Echo Song, p. 50.
- Rowing Song, p. 69.
- Swing Song, p. 78.

Second Book—
- The Huntsmen, p. 10.
- Columbus, p. 20.
- Thanksgiving Day, p. 33.
- Rosa, p. 55.
- Poppitty Pop Corn p. 56.
- Valentine Song, p. 64.
- Laughing Spring, p. 64.
- Swiss Echo Song, p. 109.
- The Queen of Arabia, p. 114.
- Robin's Rain Song, p. 85.

2. *Things To Learn about How Music Is Written:*

a. Review or learn the names and meanings of common music symbols, as: staff, clef, whole, half, quarter, and eighth notes and rests, bars, double bars, time signature, key signature, sharp, flats, tie and slur.

b. Review or learn how to locate *do* from the right hand sharp or flat.

c. Review or learn to sing and to recognize the major scale and the tonic chord.

d. New rhythm problem in reading: two equal tones to one beat (♪♪).

e. Tonal problems in reading:
- (1) Continuation of tonic chord and scale-line progressions.
- (2) More difficult skips and use of dominant chord (so-ti-re).

3. *Songs for Aural Observation:* (See Elementary Teachers Book, Chapter 13.)

First Book—All songs designated "Observation Songs" that were not learned the previous year.

Second Book—
The Fly, p. 8.
Don't Give Up, p. 16.
Five Little Girls, p. 27.

4. *Songs To Learn by Reading:* (See Elementary Teachers Book, p. 10 and Chapters 14 and 15.)

First Book—All songs designated "Reading Song" or "Study Song" that were not learned the previous year.

Second Book—

1. The teacher may choose from the following pages those songs that meet the children's ability and needs for reading experiences: pp. 5, 8, 9, 13, 17, 18, 21, 24, 25, 26, and 42 ("I Wish I Were a Bird"), p. 45 ("December"), p. 49 ("Father, We Bring Thee Our Praises"), 63, 69, 91, 96 ("Bees"), 98, 113 ("The Fruit Seller").
2. For experience in Reading: pp. 32, 29, 31, 36, 37, 38, 39, 52, 53, 54, 60.

5. *Music To Be Heard:* (See Elementary Teachers Book, Chapters 5 and 6, and pp. 92-96.)

a. Recognition of Descriptive Effects, Moods, and Picture and Poem Study:

Records:

Spring Song	20195
The Swan	1143
To a Wild Rose	22161
From Uncle Remus	20803
To a Humming Bird	20803
Harmonious Blacksmith	1193
Dance Arabe	6616
Whirlwind	20525
William Tell Overture	20616 20617

b. Dance Form:

Records:

Review March	22168
Waltz	20162
Minuet	20990 1434
Gavotte:	
Amaryllis	20169
Gavotte	20443

c. Recognition of Instruments:

Records:

Violin—	
The Bee	20614
To a Wild Rose	22161
Flute—	
Whirlwind	20525
Trumpet and Piccolo—	
Soldiers Changing the Guard	6874
Violoncello—	
The Swan	1143

d. Acquaintance with Composers:

MacDowell—*Records:*

To a Wild Rose	22161
To a Humming Bird	20803
From Uncle Remus	20803
Of Brer Rabbit	22161
To a Water Lily	22161
Mozart—	
Minuet	20990
Turkish March	1193
Landler	24528

GROUP C. With two or three years of regular music instruction. (Use Music Hour Series, Second Book and Golden Book of Songs.)

1. *Rote Songs:*
   - a. Patriotic Songs:
     - America, Second Book (4 stanzas), p. 121.
     - Star-Spangled Banner, Golden Book, p. 4 (1 stanza).
     - Dixie, Golden Book, p. 10.
     - America the Beautiful, Golden Book, p. 7.
   - b. Memory Songs:
     - Old Folks at Home, Second Book, p. 1.
     - O, Susanna, Second Book, p. 94.
     - Sweet and Low, Second Book, p. 117.
   - c. Christmas Songs: *Golden Book—*
     - *Review—*
       - Silent Night, p. 67.
       - O Come All Ye Faithful, p. 72.
       - Deck the Hall, p. 66.
     - *New Songs—*
       - O Little Town of Bethlehem, p. 73.
       - We Three Kings of Orient Are, p. 74.
   - d. Rounds: *Golden Book—*
     - *Review—*
       - Row Your Boat, p. 50.
       - Are You Sleeping, p. 121.
     - *New Songs—*
       - The Bell Doth Toll, p. 24
   - e. Miscellaneous: *Second Book—*
     - The Queen of Arabia, p. 114.
     - Robins' Rain Song, p. 85.
     - My Ship and I, p. 44.
     - The Minuet, p. 70.
     - Pastorale, p. 77.
     - Springtime, p. 86.
     - An April Day, p. 88.
     - The Woodpecker, p. 102.

2. *Things To Learn about How Music Is Written:*
   - a. Review or learn the names and meanings of common music symbols, as: staff, clef, whole, half, quarter, and eighth notes and rest, bars, double bars, time signature, sharp, flats, tie, slur.
   - c. Review or learn to sing and to recognize the major scale and the tonic chord.
   - d. New rhythm problems in reading: (1) two equal tones to one beat (♪♪ ♫). (2) A long tone and a short tone on two beats (♩.♪).
   - e. Tonal problems in reading: (1) Continuation of tonic chord and scale-line progression. (1) Some more difficult skips, and use of dominant chord (so-ti-re).

3. *Reading Songs:* (See Elementary Teachers Book, p. 10, and Chapters 14 and 15.)

   Second Book—

   - a. The teacher may choose from the following pages those songs that meet the children's ability and needs for reading experience: pp.

5, 8, 9, 13, 17, 18, 21, 24, 25, 26, 40, 42 ("I Wish I Were a Bird"), p. 45 ("December"), p. 49 ("Father, We Bring Thee Our Praises"), 63, 69, 91, 96 ("Bees"), 98, 114 ("The Fruit Seller").

b. For experience in reading ♪ ♪ : pp. 32, 29, 31, 36, 37, 38, 39, 52, 53, 54, 60, 61, 72.

c. For experience in reading ♩. ♪ :
   (1) For Aural observation: America, p. 121.
   (2) For reading: pp. 104, 105 ("Smiles and Tears"), 106, 108.

4. *Rhythmic Expression:* (See Elementary Teachers Book, pp. 81-91.)

Teacher will choose those that best meet the needs of the children. At least five should be learned during the year.

5. *Music To Be Heard:* (See Elementary Teachers Book, Chapters 5 and 6, and pp. 92-96.)

a. Recognition of Descriptive Effects, Moods, Picture, and Poem Study:

Records—

Spring Song	20195
The Swan	1143
To a Water Lily	22161
Harmonious Blackmith	1193
Danse Arabe	6616
Whirlwind	20525
William Tell Overture	20606, 20607
Turkish March	1193
Soldiers Changing the Guard	6874

b. Dance Form:

Records (Review)—

March	22168
Waltz	20162
Minuet	20990, 1434
Gavotte—	
Amaryllis	20169
Gavotte	20443

c. Recognition of Instruments:

Records:

Violin—	
The Bee	20614
To a Wild Rose	22161
Flute—	
Whirlwind	20525
Trumpet and Piccolo—	
Soldiers Changing the Guard	6874
Violoncello:	
The Swan	1143

d. Acquaintance with Composers:

Records:

Mozart—	
Minuet	20990
Turkish March	1193
Landler	24528
Mendelssohn—	
Spring Song	20195
Spinning Song	1326

GRADE FIVE

GROUP A. With no previous regular music instruction. Use Second Book, Music Hour Series.

1. *Rote Songs:* (See Elementary Manual, Chapter 12.)

a. Patriotic Songs:
America, p. 121.
The Star-Spangled Banner, Golden Book, p. 4.

b. Memory Songs:
Old Folks at Home, p. 1.
O, Susanna, p. 94.
Sweet and Low, p. 117.

c. Christmas Songs:
  Christmas Carol, p. 41.
  Silent Night, Golden Book, p. 67.

d. Rounds:
  Row, Row, Row Your Boat, Golden Book, p. 50.

e. Miscellaneous:
  The Huntsmen, p. 10.
  By the Sea Shore, p. 30.
  Swiss Shepherd's Song, p. 34.
  In Jinrikishas, p. 66.
  Yo San, p. 67.
  The Dairy Maids, p. 75.
  Laughing Spring, p. 78.
  Robin's Rain Song, p. 85.
  Springtime, p. 86.
  April Day, p. 88.
  The Woodpecker, p. 102.
  Poppity Pop-Corn, p. 56.
  Swiss Echo Song, p. 109.
  The Queen of Arabia, p. 114.
  A Child's Evensong, p. 120.

2. *Things To Learn about How Music Is Written:*

a. Learn the Names and Meaning of Common Music Symbols, as:
  staff
  clef
  notes
  bars
  double bars
  key signature
  time signature
  breath marks
  slur
  sharps
  flats
  rests
  tie

b. Rhythm Problems:
  (1) Multiple-beat notes, as half, dotted half, and whole.
  (2) Equally divided beat—
    ♪♪ (Elementary Manual, p. 58); ♫ (Elementary Manual, p. 60).

c. Tonal Problems:
  (1) Major tonic chord (do-mi-so). (See Elementary Manual, p. 54.)
  (2) Scale-line progressions.

3. *Songs To Learn by Reading:*

a. Observation Songs (taught by rote): (See Elementary Manual Chapter 13.)
    The Fly, p. 4.
    Butterfly on Painted Wing, p. 8.
    Don't Give Up, p. 16.
    Hurdy-Gurdy Man, p. 17.
    Five Little Girls (♪♪), p. 27.
    Goosey Gander (♪♪), p. 29.
    Busy Bee (♫), p. 52.
    Betsy's Tail (♫), p. 59.

b. Reading Songs: (See Elementary Manual, p. 10.)
    Autumn Colors, p. 9.
    Carpenter's Shop, p. 24.
    Jack Horner and Miss Muffett, p. 26.
    Harvest Song (♪♪), p. 32.
    The Apple Tree (♪♪), p. 36.
    The Windmill (♫), p. 54.
    On the Train (♪♪ and ♫), p. 96.

4. *Music To Be Heard, Using the Second Book as a Guide:*
   - a. Stephen Foster, p. 1.
   - b. Carnival of Animals, The Swan—Saint Saens, p. 22.
   - c. Mozart, p. 79.
   - d. Mendelssohn—Bartholdy, p. 107.
   - e. Tschaikowsky—The Nutcracker Suite, p. 115.

   For general discussion on music appreciation, see Elementary Manual p. 13.

GROUP B. With one previous year of regular music. Use Second and Third Books, Music Hour Series.

1. *Rote Songs:* (See Elementary Manual, Chapter 12.)
   - a. Patriotic Songs:
     - America—Second Book, p. 121.
     - The Star-Spangled Banner—Third Book, p. 39.
   - b. Memory Songs:
     - Old Folks at Home—Second Book, p. 1.
     - Lullaby—Brahms—Third Book, p. 39.
     - The Harp that Once Through Tara's Halls—Third Book, p. 86.
   - c. Christmas Songs:
     - The First Noel—Third Book, p. 46.
     - Silent Night—The Golden Book, p. 67.
   - d. Rounds:
     - Lovely Evening—Golden Book, p. 70.
     - Row, Row, Row Your Boat—Golden Book, p. 50.
   - e. Miscellaneous:
     - The Queen of Arabia—Second Book, p. 114.
     - O, Susanna—Second Book, p. 94.
     - Cuckoo—Second Book, p. 100.
     - The Woodpecker—Second Book, p. 102.
     - Laughing Spring—Second Book, p. 78.
     - Ladybird—Third Book, p. 11.
     - Hallowe'en Night—Third Book, p. 24.
     - Coasting—Third Book, p. 42.
     - The Drum—Third Book, p. 60.
     - At the Big Menagerie—Third Book, p. 62.
     - Dragon-Flies—Third Book, p. 122.
     - Diddledy, Diddledy, Dumpty—Third Book, p. 125.

2. *Things To Learn about How Music Is Written:*

   Same as for Group A, adding
   - Rhythm Problems—dotted quarter and eighth (See Intermediate Manual, p. 49).
   - Piano keyboard explained and used to illustrate problems when helpful.

3. *Songs To Learn by Reading:*
    - a. Observation Songs (taught by rote). (See Elementary Manual, Chapter 13.)
        - A Flower Song—Third Book, p. 4.
        - All Praise to God on High (♩. ♪) Third Book, p. 65.
        - Hearts Were Made to Give Away (♩. ♪) Third Book, p. 65.
        - The Jasmine Flower (♩. ♪) Third Book, p. 63.
        - In the Straw Stack (♪♪ ♫ ♩. ♪) Third Book, p. 21.
    - b. Reading Songs: (See Elementary Manual, p. 10.)
        - Review problems in songs on pages 2, 3, 4, 6, 7, 9, 10 and 16 in Third Book.
        - What Everyone Knows (♩. ♪) Third Book, p. 66.
        - Growing Wool (♩. ♪) Third Book, p. 79.
        - The Coming of Spring (♪♪ ♩. ♪) Third Book, p. 83.
        - Maytime (♪♪ ♫ ♩. ♪) Third Book, p. 99.
        - Lullaby of an Infant Chief (♫) Third Book, p. 45.
        - If I Were You (♪♪) Third Book, p. 25.
        - George Washington (♩. ♪) Third Book, p. 71.

4. *Music To Be Heard, Using the Third Book as a Guide:*
    - a. The violin, p. 18.
    - b. The violoncello, p. 34.
    - c. The flute, p. 74.
    - d. Johannes Brahms, p. 39.
    - e. Sebastian Bach, p. 52.

    (For general discussion on music appreciation, see Intermediate Manual, p. 34.)

GROUP C. With two or more than two previous years of regular music. Use Third Book, Music Hour Series.

1. *Rote Songs:* (See Elementary Manual, Chapter 13.)
    - a. Patriotic Songs:
        - America, p. 136.
        - The Star-Spangled Banner, p. 134.
        - America, the Beautiful—Golden Book, p. 7.
    - b. Memory Songs:
        - Lullaby—Brahms, p. 39.
        - The Harp That Once Through Tara's Halls, p. 86.
    - c. Christmas Songs:
        - The First Noel, p. 46.
        - Father Christmas, p. 45.
        - Silent Night—Golden Book, p. 67.
    - d. Rounds:
        - Row, Row, Row Your Boat—Golden Book, p. 70.
        - Lovely Evening—Golden Book, p. 50.
    - e. Miscellaneous:
        - Marching Song, p. 5.
        - Ladybird, p. 11.
        - Hallowe'en Night, p. 24.

Coasting, p. 42.
My Heart Ever Faithful, p. 52.
The Drum, p. 60.
At the Big Menagerie, p. 62.
The Shell, p. 75.
Diddledy, Diddledy, Dumpty, p. 125.
A Tea Party in Fairyland, p. 128.
Meadow Song, p. 116.
Old Black Joe—Golden Book, p. 25.
Dixie—Golden Book, p. 10.
My Old Kentucky Home—Golden Book, p. 26.

2. *Things To Learn about How Music Is Written:*

Same as Group B, adding
Introductory study of chromatics (See Intermediate Manual, p. 43).

3. *Songs To Learn by Reading:*

a. Observation Songs (taught by rote): (See Elementary Manual, Chapter 13.)
In the Strawstacks (♩. ♪), p. 21.
The Jasmine Flower (♩. ♪ ♫), p. 63.
Birds and Clouds (♪. 𝅘𝅥𝅯), p. 43.
Lightfoot Polka (♪ ♪ and ♪. 𝅘𝅥𝅯), p. 64.
Over the Heather (♯ chromatics), p. 17.
Wind Song (♯ and ♭ chromatics), p. 33.
Politeness (♯ (♮) chromatics), p. 51.
Meadow Lark (♯ chromatics), p. 110.
Partner, Come (♪.𝅘𝅥𝅯), p. 82.

b. Reading Songs: (See Elementary Manual, p. 10.)
Blow Away the Morning Dew (♩. ♪), p. 67.
What Everyone Knows (♩. ♪), p. 66.
Snowbirds (♪ ♪), p. 66.
Water Dance (♫), p. 53.
The Old Man (♪ ♪ and ♪. 𝅘𝅥𝅯), p. 69.
Thanksgiving (♪ ♪), p. 35.
Cradle Song (♩. ♪), p. 80.
The Little Dustman (♩. ♪), p. 81.
Cornish May Song (♫), p. 44.
Growing Wool (♩. ♪), p. 79.
Rainbow Fairies (♩. ♪), p. 78.
Little New Year (♯ chromatics), p. 49.
The Mazurka (♯ chromatics), p. 57.
The Little Buttercup (♭ (♮) chromatics), p. 88.

4. *Music To Be Heard in Association with Third Book:*

a. Violin, p. 18.
b. Haydn, p. 70.
c. Violoncello, p. 34.
d. Flute
e. Harp, p. 96.
f. Trumpet, p. 102.
g. Mendelssohn, p. 114.
h. Picture-music correlation, p. 79.

(For general discussion on music appreciation, see Intermediate Manual, p. 34.)

GRADE SIX

GROUP A. With no previous regular music instruction. Use the Third Book, Music Hour Series.

1. *Rote Songs:* (See Elementary Manual, Chapter 12.)
   a. Patriotic Songs:
      America, p. 136.
      The Star-Spangled Banner, p. 134.
      America the Beautiful—Golden Book, p. 7.

   b. Memory Songs:
      Lullaby—Brahms, p. 39.
      The Harp that Once Through Tara's Halls, p. 86.

   c. Christmas Songs:
      The First Noel, p. 46.
      Silent Night—Golden Book, p. 67.
      Deck the Hall—Golden Book, p. 66.
      Joy to the World—Golden Book, p. 71.
      Lovely Evening—Golden Book, p. 50.

   e. Miscellaneous:
      Marching Song, p. 5.
      In the Straw Stack, p. 21.
      Hallowe'en Night, p. 24.
      The Leaf and the Bird, p. 28.
      Coasting, p. 42.
      Cornish May Song, p. 44.
      My Heart Ever Faithful, p. 52.
      The Drum, p. 60.
      At the Big Menagerie, p. 62.
      The Shell, p. 75.
      The Month of Showers, p. 90.
      The Meadow Lark, p. 110.
      In Days of Old, p. 117.
      The Little Woman and the Peddler, p. 120.
      Old Black Joe—Golden Book, p. 25.
      My Old Kentucky Home—Golden Book, p. 26.
      Dixie—Golden Book, p. 10.

2. *Things To Learn about How Music Is Written:*
   a. Learn the names and meaning of the common symbols:
      staff
      clef
      notes
      bars
      tie
      double bars
      key signature
      time signature
      breath marks
      sharps
      flats
      rests
      slur
      repeat marks

   b. Rhythm problems:
      (1) Multiple-beat notes, as half, dotted half, and whole.
      (2) Equally-divided beat—
      ♪♪ (Elementary Manual, p. 58); ♫ (Elementary Manual, p. 60).

c. Tonal problems:
    (1) Major tonic chord (do-mi-so). (Elementary Manual, p. 54.)
    (2) Scale-line progressions.

3. *Songs To Learn by Reading:*

a. Observation Songs (taught by rote): (See Elementary Manual, Chapter 13.)

A Morning Hymn (scale-line), p. 10.
If I Were You (tonic chord and ♪♪), p. 25.
My Darling House (tonic chord), p. 36.
Father Christmas (tonic chord), p. 45.
The Owl and the Moon (♪♪), p. 26.
Do You See Merry Phyllis (♪♪), p. 30.
Desert Prayer (♫), p. 42.
Water Dance (♫), p. 53.

b. Reading Songs:

A Sleepy Song (tonic chord), p. 19.
Little Gypsy Dandelion (♪♪), p. 30.
Broom Dance (♪♪), p. 32.
Thanksgiving (♪♪ and tonic chord), p. 35.
We Thank Thee (♫), p. 87.
Lullaby of an Infant Chief (♫), p. 45.

4. *Music To Be Heard, Using the Third Book as a Guide:*

a. Violin, p. 18.
b. Violoncello, p. 34.
c. Flute, p. 74.
d. Trumpet.
e. Mendelssohn, p. 114.

(For general discussion on music appreciation see Intermediate Manual, p. 34.)

(For list of recordings to illustrate instruments, see Intermediate Manual, p. 34.)

GROUP B. With one previous year of regular music. Use the Third and Fourth Books, Music Hour Series.

1. *Rote Songs:* (See Elementary Manual, Chapter 12.)

a. Patriotic Songs:

America, p. 136, Third Book.
The Star-Spangled Banner, p. 134, Third Book.
America the Beautiful, Golden Book, p. 7.

b. Memory Songs:

The Harp That Once Through Tara's Halls, Third Book, p. 86.
Lullaby—Brahms, Third Book, p. 39.
Long, Long Ago (in unison), Fourth Book, p. 60.
My Old Kentucky Home, Fourth Book, p. 124.
Home on the Range, Fourth Book, p. 110.

c. Christmas Songs:
    The First Noel, Third Book, p. 46.
    Good King Wenceslas, Fourth Book, p. 48.
    Deck the Hall, Fourth Book, p. 50.
    Bring the Boar's Head, Fourth Book, p. 47.
    Silent Night, Golden Book, p. 67.
    Joy to the World, Golden Book, p. 71.

d. Rounds:
    Lovely Evening, Golden Book, p. 70.
    Are You Sleeping, Fourth Book, p. 41.

e. Miscellaneous:
    The Leaf and the Bird, Third Book, p. 70.
    Hallowe'en Night, Third Book, p. 24.
    At the Big Menagerie, Third Book, p. 62.
    The Shell, Third Book, p. 75.
    Meadow Song, Third Book, p. 116.
    In Days of Old, Third Book, p. 117.
    Cossack Dance, Third Book, p. 119.
    The Wind, Fourth Book, p. 30.
    The New Mown Hay, Fourth Book, p. 8.
    Crickets, Fourth Book, p. 6.
    The Wolf and the Sheep (in unison), Fourth Book, p. 32.
    Day and Night, Fourth Book, p. 24.
    The Crusaders (in unison), Fourth Book, p. 36.
    Come Ye Thankful People, Come, Fourth Book, p. 40.
    Winter Song, Fourth Book, p. 49.
    The Minuet (in unison), Fourth Book, p. 58.

2. *Things To Learn about How Music Is Written:*

Same as for Group A, adding

a. Rhythm problems:
    (1) Dotted quarter and eighth (See Intermediate Manual, p. 49).
    (2) Dotted eighth and sixteenth (presented in contrast to the evenly-divided beat).

b. Tonal problem:
    Noticing minor as contrasted with major in the minor rote songs listed above. (See Intermediate Manual, p. 47.)

c. Elementary study of chromatics (See Intermediate Manual, p. 43).

3. *Songs To Learn by Reading:*

a. Observation songs (taught by rote): (See Elementary Manual, Chapter 13.)
    A Cheerful Song, Third Book, p. 37 (♫).
    California Holly (♪ ♪), Third Book, p. 38.
    The Alpine Shepherd (♫), Third Book, p. 41.
    Birds and Clouds (♪.♬), Third Book, p. 43.
    Politeness (♯ (♮) chromatics), Third Book, p. 51.
    The Mazurka (♯ chromatics), Third Book, p. 57.
    What Everyone Knows (♩. ♪), Third Book, p. 66.
    Growing Wool (♩. ♪), Third Book, p. 79.
    Partner Come (♪.♬), Third Book, p. 82.
    Hey Little Buttercup (♭ (♮) chromatics), Third Book, p. 88.

b. Reading Songs: (See Elementary Manual, p. 10.)
  Cradle Song (♩. ♪), Third Book, p. 80.
  Hearts Were Made to Give Away (♩. ♪), Third Book, p. 65.
  The Little Dustman (♩. ♪ and ♫), Third Book, p. 81.
  Spinning Song (♪.♬ and sharp chromatics) , Third Book, p. 93.
  Little New Year (♯ chromatics), Third Book, p. 49.
  Good Morrow, Pretty Maid, Fourth Book, p. 2 (♫),.
  My Guardian Angel (♩. ♪ and ♫), Fourth Book, p. 8.

4. *Music To Be Heard, Using the Third and Fourth Books as Guides:*

a. Brahms—Third Book, p. 39.
b. Bach—Third Book, p. 52.
c. The trumpet—Third Book, p. 102.
d. Grieg—Fourth Book, p. 26.
e. Mozart—Fourth Book, p. 64.
f. The double bass—Fourth Book, p. 37.
(For general discussion on music appreciation, see Intermediate Manual, p. 34.)
(For list of recordings to illustrate instruments, see Intermediate Manual, p. 106.)

GROUP C. With two or more previous years of regular music. Use the Fourth Book, Music Hour Series.

1. *Rote Songs:*

a. Patriotic Songs:
  America, p. 136.
  The Star-Spangled Banner, p. 134.
  America the Beautiful—Golden Book, p. 7.
  Columbia, the Gem of the Ocean, p. 144.

b. Memory Songs:
  Long, Long Ago, p. 60.
  Abide With Me, p. 69.
  Come, Ye Thankful People, Come, p. 40.
  Home on the Range, p. 110.

c. Christmas Songs:
  The First Noel—Golden Book, p. 67.
  Joy to the World—Golden Book, p. 71.
  O Come All Ye Faithful—Golden Book, p. 72.
  Deck the Hall—Fourth Book, p. 50.
  Bringing in the Boar's Head—Fourth Book, p. 47.

d. Rounds:
  Merrily, Merrily—Golden Book, p. 125.
  Are You Sleeping—Fourth Book, p. 41.

e. Miscellaneous:
  Autumn, p. 14.
  Blue Bell, p. 1.
  The Watchman's Song, p. 27.

The Wind, p. 30.
Away, Away the Track is White (in unison), p. 56.
A-Hunting We Will Go, p. 94.
Billy Boy, p. 112.
May Time (in unison), p. 112.
Now is the Month of Maying, p. 120.
Turkey in the Straw, p. 137.
Foreign Children, p. 140.
Juanita, p. 146.

2. *Things To Learn about How Music Is Written:*

Same as for Group B, with

a. Greater emphasis on minor.

b. Two-part chording and simple reading.
(See Intermediate Manual, Chapter 6.)

c. Noticing rhythms in 6-part measure.
(Mostly on the basis of two beats to a measure.)

3. *Songs To Learn by Reading:*

a. Observation Songs (taught by rote): (See Elementary Manual, Chapter 13.)

In Long-Ago Plymouth (6/8 measure), p. 30.
Spring's Coming (unison) (6/8 measure), p. 85.
Clouds (6/8 measure), p. 86.
Crickets (♪♪), p. 6.
Hiawatha's Brothers, p. 20 (♪♪ and 5-pt. measure).
Sea-Lullaby (minor), p. 45.
Dance of the Autumn Leaves (♩.♪), p. 29.
Nature's Dream (♩.♪ and ♬), p. 73.

b. Reading Songs: (See Elementary Manual, p. 10.)

Two-part songs:

Winds, p. 17.
The Wolf and the Sheep, p. 21.
Geography, p. 25.
Evening Song, p. 101.
Old Plantation Days, p. 38.
Winter Sports, p. 44.

Six-part measure:

Nai No-Otz, p. 90.
Pigeons, p. 56.
Merry and Knowing, p. 61.

Rhythms:

Song of Labor (♫ and ♩.♪), p. 9.
My Guardian Angel (♩.♪), p. 8.
Green Willows (♩.♪ and ♫), p. 43.
Sleepy Daisies (minor), p. 44.
The Fandango (minor), p. 52.
Cradle Song (chromatics), p. 58.

4. *Music To Be Heard, Using the Fourth Book as a Guide:*
   a. The minuet (picture and music correlation), p. 59 (Intermediate Manual, p. 88).
   b. MacDowell, p. 1.
   c. The viola, p. 10.
   d. Tympani, p. 136.
   e. Trombone, p. 107.
   f. Indian music (picture and musical correlation), p. 90.
   (For a list of recordings to illustrate the instruments, see Intermediate Manual, p. 106.)

GRADE SEVEN

GROUP A. With no previous regular music instruction. Use the Fourth Book, Music Hour Series.

1. *Rote Songs:* (See Elementary Manual, Chapter 12.)
   a. Patriotic:
      America, p. 152.
      Columbia the Gem of the Ocean, p. 144.
      The Star-Spangled Banner, p. 150.
      America the Beautiful, Golden Book, p. 7.
   b. Memory Songs:
      The Blue Bells of Scotland, p. 80.
      Billy Boy, p. 112.
      Now is the Month of Maying, p. 120.
      My Old Kentucky Home, p. 124.
      Juanita, p. 146.
   c. Christmas Songs:
      Deck the Hall, p. 50.
      The First Noel—Golden Book, p. 67.
      O Come All Ye Faithful—Golden Book, p. 72.
   d. Rounds:
      Are You Sleeping, p. 41.
      Merrily, Merrily—Golden Book, p. 125.
   e. Miscellaneous:
      The New Mown Hay, p. 8.
      Day and Night, p. 24.
      The Watchman's Song, p. 27.
      Harvest Song (in unison), p. 31.
      The Crusaders (in unison), p. 36.
      Come, Ye Thankful People, Come, p. 40.
      Winter Song, p. 49.
      Away! Away! The Track is White (in unison), p. 56.
      Long, Long Ago, p. 60.
      Abide With Me, p. 69.
      Nai No-Otz, p. 90.
      A-Hunting We Will Go, p. 94.
      Sailor Song (in unison), p. 119.
      Home on the Range, p. 110.
      Yankee Doodle, p. 123.

Loch Lomond—Golden Book, p. 36.
Comin' Thru The Rye—Golden Book, p. 37.
Sweet and Low—Golden Book, p. 42.
Love's Old Sweet Song—Golden Book, p. 45.
A Capital Ship—Golden Book, p. 94.
Jingle Bells—Golden Book, p. 120.
Swing Low, Sweet Chariot—Golden Book, p. 95.
Old Folks at Home—Golden Book, p. 27.

2. *Things To Learn about Music, Using the Above Rote Songs as Material:*

a. The names and the meaning of all the common music signs, such as staff, clef, sharp, bar, note, etc.

b. The different moods in music, as for example: the folk-gaiety of The New Mown Hay as contrasted with the seriousness of The Crusaders.

c. The repetition of certain phrases which hold the song together, as in The Watchman's Song.

d. Songs sometimes change key (modulate) as in Winter Song, thus adding variety to music.

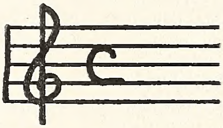
e. The predominance of rhythm over melody in the Indian Song (p. 90)—a common characteristic of Indian music.

f. The arrangement of Home on the Range differs somewhat with the one commonly heard—a frequent occurrence in folk music.

g. Sometimes a time signature changes, as in Away! Away! The Track is White. Notice the difference in the "feeling."

h. Sometimes the rhythm (note-lengths) carries out the idea of the words, as the rapid eighth notes in the above-mentioned song. They help to give the idea of the rapidly-flying sleigh.

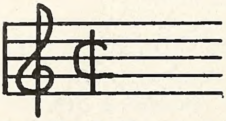
i. In Loch Lomond (Golden Book, p. 36) notice the time signature,



which is not a letter C at all. In reality it is an adaptation of the old broken circle which medieval musicians used to indicate "imperfect" measure. They thought that only three-part measure was perfect, the number three referring possibly to the Trinity or to the Holy Family—therefore a perfect or sacred number.

j. In Comin' Thru the Rye notice the rhythm , known as the Scotch snap. It is also found in Robin Adair, p. 39, of the same book.

k. In The Capital Ship, the time signature



refers to the fact that the half note has one beat. Therefore, the song is sung two beats to a measure.

l. Notice the frequent markings in Sweet and Low and the manner in which they contribute to make it an expressive song.

3. *Music To Be Heard, Using the Fourth Book as a Guide:*

a. MacDowell, p. 1.
b. Viola, p. 10.
c. Indian music—picture-music correlation, p. 90.
d. Trombone, p. 107.
e. Tympani, p. 136.
f. Clarinet, p. 82.
g. Mozart, p. 85.
h. Christmas Customs, p. 46.
(For list of recordings to illustrate instruments, see Intermediate Manual, p. 106.)

Group B. With one previous year of regular music instruction. Use the Fourth and Fifth Books, Music Hour Series.

1. *Rote Songs:*

a. Patriotic:
    America, Fourth Book, p. 152.
    Columbia the Gem of the Ocean, Fourth Book, p. 144.
    The Star-Spangled Banner, Fourth Book, p. 150.
    America the Beautiful, Fifth Book, p. 162.

b. Memory Songs:
    Billy Boy, Fourth Book, p. 112.
    My Old Kentucky Home, Fourth Book, p. 124.
    Annie Laurie, Fifth Book, p. 99.
    Battle Hymn of the Republic, Fifth Book, p. 160.
    Old Black Joe, Fifth Book, p. 87.
    Santa Lucia, Fifth Book, p. 44.

c. Christmas Songs:
    Silent Night, Fifth Book, p. 60.
    Christmas Carol (in unison), Fifth Book, p. 47.
    The First Noel, Golden Book, p. 67.
    Joy to the World, Golden Book, p. 71.
    O Come All Ye Faithful, Golden Book, p. 72.

d. Rounds:
    Are You Sleeping, Fourth Book, p. 8.
    Merrily, Merrily, Golden Book, p. 125.

e. Miscellaneous:
    The New Mown Hay, Fourth Book, p. 8.
    The Crusaders (in unison), Fourth Book, p. 36.
    Come Ye Thankful People, Come, Fourth Book, p. 40.
    A-Hunting We Will Go, Fourth Book, p. 94.
    Home on the Range, Fourth Book, p. 110.
    Sing When You Are Happy (in unison), Fourth Book, p. 93.
    Billy Boy, Fourth Book, p. 112.
    Yankee Doodle, Fourth Book, p. 123.
    The Eighth Psalm (in unison), Fourth Book, p. 131.

All Through the Night, Fifth Book, p. 4.
Robin Adair, Fifth Book, p. 17.
The Three Little Ships, Fifth Book, p. 20.
Santa Lucia, Fifth Book, p. 44.
John Highlandman, Fifth Book, p. 76.
Gondoliera, Fifth Book, p. 113.
Isalei (in unison), Fifth Book, p. 132.
Swing Low, Sweet Chariot, Fifth Book, p. 135.
Bird Calls, Fifth Book, p. 144.

2. *Things To Learn about Music:*

a. Review the names of the music symbols, such as clef, staff, note, rest, etc.
b. Give some attention to reading simple unison songs, with a view toward doing simple two-part singing using ♫ ♩.♪ ♪.♬ and multiple-beat notes.
c. A little two-part chording. (See explanatory note.)
d. Noticing interesting facts regarding the above rote songs. For suggestions, refer to those for Group A.

3. *Songs To Learn by Reading:*

a. Unison Songs:
    My Guardian Angel, Fourth Book, p. 8.
    Good Morrow, Pretty Maid, Fourth Book, p. 2.
    The Traveler, Fourth Book, p. 2.
    Wanagi-Wacipi Olowan, Fourth Book, p. 3.

b. Two-part Songs:
    Winds, Fourth Book, p. 17.
    The Wolf and the Sheep, Fourth Book, p. 21.
    The Wind, Fourth Book, p. 31.
    Old Plantation Days, Fourth Book, p. 38.
    Winter Sports, Fourth Book, p. 44.

4. *Music To Be Heard, Using the Fourth and Fifth Books as Guides:*

a. Viola, Fourth Book, p. 10.
b. Double bass, Fourth Book, p. 37.
c. Clarinet, Fourth Book, p. 82.
d. Trombone, Fourth Book, p. 107.
e. Tympani, Fourth Book, p. 136.
f. English Horn, Fifth Book, p. 38.
g. Oboe, Fifth Book, p. 18.
h. French Horn, Fifth Book, p. 97.
i. Mrs. H. H. A. Beach (contemporary American), Fifth Book, p. 86.

(For a list of recordings to illustrate instruments, see Intermediate Manual, p. 106.)

GROUP C. With two or more previous years of regular music training. Use Fifth Book, Music Hour Series.

1. *Rote Songs:*
   - a. Patriotic:
     - America, p. 166.
     - The Star-Spangled Banner, p. 164.
     - America the Beautiful, p. 162.
     - Battle Hymn of the Republic, p. 160.
   - b. Memory Songs:
     - Annie Laurie, p. 99.
     - Auld Lang Syne, p. 32.
     - Now the Day Is Over (in unison), p. 49.
     - Old Black Joe, p. 87.
     - Santa Lucia (in unison), p. 44.
     - Stars of a Summer Night (in unison), p. 19.
     - Swing Low, Sweet Chariot, p. 135.
   - c. Christmas Songs:
     - Silent Night, p. 60.
     - Christmas Carol (in unison), p. 47.
     - The First Noel, Golden Book, p. 67.
     - Joy to the World, Golden Book, p. 71.
     - O Come All Ye Faithful, Golden Book, p. 72.
   - d. Rounds:
     - Merrily, Merrily, Golden Book, p. 125.
   - e. Miscellaneous:
     - All Through the Night, p. 4.
     - Jeanne d'Arc, p. 14.
     - Robin Adair, p. 17.
     - The Three Little Ships, p. 20.
     - The Last Rose of Summer, p. 36.
     - Thanksgiving, p. 68.
     - The Old Oaken Bucket, p. 72.
     - John Highlandman, p. 76.
     - Evening Prayer (in unison), p. 82.
     - The Brooklet, p. 90.
     - Isalei (in unison), p. 132.
     - Anvil Chorus, p. 140.
     - Bird Calls, p. 144.
     - Rory O'Moore, p. 156.

2. *Things To Learn about Music. Same as for Group A, adding:*
   - a. Review of simple rhythms, as ♪♪ ♩.♪ ♪.𝅘𝅥𝅯
   - b. Some attention to more advanced rhythms as they occur in songs.
   - c. Some attention to chromatics as they are met with in songs.
   - d. Considerable two-part chording.
   - e. Possibly a little simple three-part singing.

3. *Songs To Learn by Reading:*
   - a. Unison:
     - Let Songs of Praise Arise (𝅗𝅥 as beat), p. 39.
     - Harvest Home (six-part measure), p. 33.
     - The Nightingale's Complaint (melodic minor), p. 16.
     - Christmas Stars (change in time signature), p. 53.
     - The Vagabond's Life (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯), p. 81.
     - The Fisherman (triplet ♪♪♪), p. 92.
   - b. Two-part:
     - Lullaby (♪ as a beat note), p. 31.
     - To the Fringed Gentian, p. 27.
     - Farandole, p. 93.
     - Gondoliera, p. 113.
     - Who Has Seen the Wind, p. 86.
     - Market Day, p. 61.
     - Spring in Holland, p. 21.
     - The Bolero, p. 94.
   - c. Three- part:
     - Swing Low, Sweet Chariot, p. 135.
     - Amaryllis, p. 57.
     - The Nightingale, p. 120.
     - Let Us With a Gladsome Mind (𝅗𝅥 as beat-note), p. 39.

4. *Music To Be Heard, Using the Fifth Book:*
   - a. Oboe, p. 18.
   - b. English Horn, p. 38.
   - c. Bassoons, p. 70.
   - d. Tuba, p. 134.
   - e. French Horn, p. 97.
   - f. Grieg, p. 128.
   - g. The Old Watermill (picture and music correlation), p. 91.
   - h. Mrs. H. H. A. Beach (contemporary American), p. 86.

GRADE EIGHT

GROUP A. With no previous regular music instruction.

*Use some good community song book, such as The New American Song Book, Pan-American edition. All numbers given below are in this book unless otherwise indicated. A few songs from Music Highways and Byways (the Bronze book) are also suggested.

1. *Song Material:*
   - a. Patriotic:
     - America, p. 62.
     - The Star-Spangled Banner, p. 65.
     - God of Our Fathers, p. 126.
     - America the Beautiful, p. 126.
     - Battle Hymn of the Republic, p. 105.
     - The Marines' Hymn, p. 127.

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*Other useful community song books are The New Blue Book of Favorite Songs, the Golden Book of Favorite Songs (also incorporated in the Blue Book), the New Brown Book, and Singing America.

b. Songs in which the alto part might be added by rote or by reading:

Nobody Knows the Trouble I've Seen, p. 25.
A Merry Life (chorus in two parts), p. 143.
Silent Night, p. 138.
The Quilting Party, p. 122.
Now the Day is Over, p. 159.

c. Songs in which the soprano, alto and bass can be used quite effectively as three-part singing, learned by rote or reading:

Li'l 'Liza Jane, p. 31.
Juanita, p. 72.
Drink to Me Only, p. 39.
Old Black Joe (chorus in three parts), p. 78.
Swing Low Sweet Chariot, p. 24.
Battle Hymn of the Republic (chorus in three parts), p. 105.

d. Miscellaneous:

O No, John, p. 38.
Wearing of the Green, p. 49.
Annie Laurie, p. 92.
My Old Kentucky Home, p. 97.
Grandfather's Clock, p. 114.
Kingdom Comin', p. 163.
Cielito Lindo, p. 178.
Home on the Range, p. 33.
On the Mall, Bronze book, p. 144.
The Camptown Races, Bronze book, p. 18.
The Trail to Mexico, Bronze book, p. 80.
There is a Tavern in the Town (following the melody throughout, possibly using the descant with a few voices), Bronze book, p. 150.

2. *Things To Learn about Music:*

Any interesting information regarding the background of the above songs, their authors, composers, occasions for writing, and so on.

3. *Music To Be Heard:*

The different voices:

Soprano—Pons, Ponselle, or Flagstad.
Mezzo-soprano—Swarthout.
Contralto—Anderson.
Tenor—Crooks.
Baritone—Tibbett or Thomas.
Bass—Pinza.

Folk music:

United States—Negro, Indian, Cowboy, Creole, etc.
South America—all the various countries whose music is now available.

GROUP B. With one previous year of regular music instruction. Use the New American Song Book, Pan-American edition, and Music Highways and Byways (Bronze book). All numbers are in the first book unless otherwise indicated.

1. *Song Material:* (See Elementary Manual, Chapter 12.)

a. Patriotic:

As in group A.

b. Songs in which the alto part might be added by rote or by reading:

Nobody Knows the Trouble I've Seen, p. 25.
The Marines' Hymn, p. 127.
A Merry Life (chorus in two parts), p. 143.
The Camptown Races (chorus in two parts), Bronze book, p. 18.
Ah, Lovely Meadows, Bronze book, p. 42.

c. Songs in which the soprano, alto and bass can be used quite effectively as three-part singing, learned by rote or reading:

Old Black Joe (chorus in three parts), p. 98.
Battle Hymn of the Republic (chorus in three parts), p. 105.

d. Suitable three-part songs in the Bronze book:

Morning Praise, p. 2.
Ring, Ring the Banjo (chorus in three parts), p. 20.
Peasant's Vesper Song, p. 62.
Buy My Tortillas, p. 110.

e. Simple four-part songs (S.A.T.B.):

America, p. 62.
Gaily the Troubadour, p. 77.
Stars of the Summer Night, p. 113.
Work for the Night is Coming, p. 154.

f. Miscellaneous:

1. From the American Song Book—
Grandfather's Clock, p. 114.
Kingdom Comin', p. 163.
Ay, Ay, Ay, p. 171.
Cielito Lindo, p. 178.

2. From Music Highways and Byways—
The Trail to Mexico, p. 80.
My Pretty Cabocla, p. 105.
At the Foot of Yonders Mountain, p. 160.
Lanterns Glowing, p. 211.

2. *Things To Learn about Music:*

As in group A.

3. *Music To Be Heard:*

Some of the more simple suites, excerpts from certain well-known operas, and through various current recordings, the music of the Americas.

Group C. With two or more previous years of regular music teaching.

Use the New American Song Book, Pan-American edition, Music Highways and Byways (the Bronze book), and Music of Many Lands and Peoples (the Silver book).

1. *Song Material:*
   - a. Patriotic:
     As in group A.
   - b. Rote songs: (See Elementary Manual, Chapter 12.)
     What Light is That, Bronze book, p. 54.
     At the Foot of Yonders Mountain, Bronze book, p. 160.
     Only the Lonely Heart, Bronze book, p. 192.
     Lanterns Glowing, Bronze book, p. 211.
     Lullaby, Silver book, p. 2.
     Summer is A-Coming In, Silver book, p. 79.
     Cloud Where Do You Fly, Silver book, p. 182.
   - c. Part Songs (preferably to be read):
     The Mist and All, Bronze book, p. 4.
     Ah, Lovely Meadows, Bronze book, p. 42.
     Challenge to Youth, Bronze book, p. 57.
     The Pilgrim, Bronze book, p. 63.
     My Pretty Cabocla, Bronze book, p. 105.
     Buy My Tortillas, Bronze book, p. 110.
     Serenade, Bronze book, p. 120.
     It Was a Lover and His Lass, Silver book, p. 10.
     Summer Song, Silver book, p. 55.
     Laughing Spring, Silver book, p. 57.
     Swing Low Sweet Chariot, Silver book, p. 103.
   - d. Miscellaneous:
     Ring, Ring the Banjo, Bronze book, p. 20.
     O Saviour Sweet, Bronze book, p. 65.
     Glorious Things of Thee are Spoken, Bronze book, p. 70.
     The Trail to Mexico, Bronze book, p. 80.
     Robin Adair, Silver book, p. 65.
     Carol of the Shepherds, Silver book, p. 68.
     O Rest in the Lord, Silver book, p. 76.
     From Ill Do Thou Defend Me, Silver book, p. 85.
     Carmela, Silver book, p. 100.
     Little Wheel A Turnin', Silver book, p. 104.

2. *Things To Learn about Music:*
   - a. Facts of notation as they appear in songs.
   - b. New melodic, harmonic and rhythmic problems studied as met with in songs.
   - c. Bass clef.
   - d. Elementary harmony.
   - e. Much three- and four-part chording.

3. *Music To Be Heard:*

   The study of various periods in music history with greatest emphasis on contemporary trends in music as seen through the works of outstanding serious and popular composers of today.

VI. MATERIALS TO USE IN MUSICAL ACTIVITIES.

A. Basic Materials (to be provided in every school).

1. A piano on each floor (to be kept in tune, and preferably on a wheeled truck for convenience in moving from room to room).
2. A phonograph and library of well-chosen recordings.
3. Staff-liners—one in each room, second grade and above.
4. Textbooks for children: Music Hour Series, Books I-V, to be used in the various grades as they meet the children's needs.
5. Teacher's manuals: Music Hour Series—Elementary Teacher's Book, Intermediate Teacher's Book, and Teacher's Guide for the Fifth Grade to be available to all teachers as needed.
6. Set of pictures of orchestral instruments, published by R. C. A. Victor Company, Camden, New Jersey, to be available to all grades studying the symphony orchestra.
7. Set of toy band instruments for Primary grades. Some may be made by children and others purchased, or all may be purchased.

B. Reference Materials (books).

1. *For the teacher.*

Thorn. Music for Young Children. Scribner, 1929.
Howard. The Child Voice in Singing. H. W. Gray Company, 1895.
Dykema and Cundiff. New School Music Handbook; 1939.
Gehrkens. Music in the Grade Schools. Birchard, 1934.
Fox and Hopkins. Creative School Music. Silver, 1936.
Murray and Bathurst. Creative Ways for Children's Programs. Silver, 1938.
Coleman. Creative Music for Children. Putnam, 1928.
Perham. Music in the New School. Neil A. Kjos Company, 1937.
Perham. Growing Up With Music. Neil A. Kjos Company, 1938.
Howard. Our American Music. Crowell, 1932.
Sandburg. The American Songbag. Harcourt, 1930.
McGehee. People and Music. Allyn, 1929.

Kinscella. Music and Romance. Victor Company, 1930.
Kinscella. History Sings. University Publishing Company. 1940.
Elson. Music Dictionary. Ditson.

2. *For the children.*

Cross. Music Stories for Boys and Girls. Ginn, 1926.
Ripley and Schneider. Art-Music Readers, Books I and II. Mentzer, 1916.
Roberts. Young Masters of Music. Thomas Y. Crowell Company, 1931.
Stokowski. The Magic World of Music. W. W. Norton, 1936.
Buchanan. How Man Made Music. Follett, 1936.
Bacon. Operas Every Child Should Know. Grosset, 1911.
LaPrade. Alice in Orchestralia. Doubleday, 1925.
Commins. Making an Orchestra. Macmillan, 1935.
Purdy. Song of the North—Story of Edward Grief. Julian Messer, New York, 1941.
Wheeler and Deucher. Mozart, the Wonder Boy. Dutton, 1934.
Wheeler and Deucher. Joseph Haydn: the Merry Little Peasant. Dutton, 1936.
Wheeler and Deucher. Sebastian Bach: the Boy from Thuringia. Dutton, 1937.
Wheeler and Deucher. Franz Schubert and His Merry Friends. Dutton, 1939.
Wheeler and Deucher. Edward MacDowell and His Cabin in the Pines. Dutton, 1940.
Wheeler. Stephen Collins Foster, and His Little Dog Tray. Dutton, 1941.
Wheeler. Ludwig Beethoven, from the Village of Bonn. Dutton, 1941.
Kinscella. Music Appreciation Readers: Book II—Storyland; Book III—Man in the Drum and Other Tales; Book IV—Folk Tales from Many Lands; Book V—Conrad's Magic Flight; Book VI—Tales of Olden Days; Book VII—Around the World in Story; Book VIII—History Sings. University Publishing Company. (These books are on the State adopted list of supplementary readers.)

C. Supplementary Materials.

1. BOOKS.

a. *For singing activities.*

(1) Music reading books.

Sing a Song and *Play a Tune.* (World of Music Series.) Ginn.
Our First Music. (Singing School Series.) Birchard.

(2) Rote song books.

FOR FIRST GRADE.

Singing Time by Coleman. John Day.
Another Singing Time by Coleman. John Day.
Sing A Song by Glenn, Veavitt and others. (World of Music Series.) Ginn.
Listen and Sing by Glenn, Leavitt and others. (World of Music Series.) Ginn.

FOR SECOND AND THIRD GRADES.

Songs of the Child World by Riley and Gaynor. John Church.
Tuning Up by Glenn, Leavitt and others. (World of Music Series.) Ginn.
Our Songs by Armitage and others. (Singing School Series.) Birchard.
Merry Music by Armitage and others. (Singing School Series.) Birchard.

FOR THIRD, FOURTH AND FIFTH GRADES.

Art-Song Cycles by Miessner. Silver.
Songs of Many Lands by Glenn, Leavitt and others. (World of Music Series.) Ginn.
We Sing by Armitage and others. (Singing School Series.) Birchard.

FOR FIFTH, SIXTH, SEVENTH AND EIGHTH GRADES.

Stephen Foster Song Book by Foster Foundation. University of Pittsburgh.
American Song Book by Oberndorfer. Hall and McCreary Company.
Spanish-American Songs. Birchard.
Singing America by Zanzig. Birchard.
Music Highways and Byways by McConathy and others. Silver.
Music of Many Lands and Peoples by McConathy and others. Silver.
Cauciones Panamericanas. (Pan-American Union Edition, 1942.) Silver.
The Latin-American Song Book. Ginn.

FOR ALL GRADES.

Silver Book of Songs. Hall and McCreary Company.
Christmas Carols from Many Lands by Coleman and others. G. Schirmer.
Father Finn's Carol Book. Birchard.

FOR GENERAL AND COMMUNITY SINGING.

Songs of Freedom. Davison, Davis, and Kempf. Houghton.
New American Song Book, Pan-American edition. Hall and McCreary Company.
Singing America by Zanzig. Birchard.
New Blue Book of Favorite Songs. Hall and McCreary Company.
New Brown Book, Twice 55 Series. Birchard.

b. *For rhythmic activities.*

(1) Books of music for bodily activities. (To be used with piano accompaniment.)

Children's Singing Games, Old and New by Hofer. Flanagan.
Rhythms for the Home, Kindergarten and Primary Grades by Arnold. Willis Music Company.
The Rhythm Book by Waterman. Barnes.
School Rhythms for Kindergarten and Lower Primary Grades by Robinson. Summey.
Come and Caper by Whitlock. G. Schirmer.
Rhythmic Games and Dances. Hughes. American.

The following list of songs to be used are found in *The Kindergarten and First Grade* of the Music Hour Series:

Walking—p. 55, Gavotte.
March—p. 20 and 81.
Tiptoe—p. 51, Brownies.
See-Saw—p. 19, Waltz.
p. 23, See-Saw.
Galloping—p. 86, Wild Rider.
Jumping—p. 80, Jack Be Nimble.
Hopping—p. 83, Allemande.
Turning Wheels—p. 56, Waltz.
Running—p. 17, Jack-in-the-Box; p. 22, Street Boys Parade.
Skipping—p. 85, Happy and Light of Heart.
Swinging, Rocking, Swaying—p. 10, Cradle Song; p. 59, Valse.
Clapping and Stepping—p. 19, A Game; p. 59, The Crow.

(2) Books of music for rhythm band. (To be used with piano accompaniment.)

Music Hour Songs for Simple Melody Instruments (For Flutes). Field. Silver.
Rote Pieces for Rhythm Band by Diller and Page. G. Schirmer.
The Folk Tune Book by Diller and Page. G. Schirmer.
Eighteen Folk Tunes by Churchill. Ditson.
North American Tunes for Rhythm Band by Gest. Boston Music Co.
Play A Tune, World of Music Series, by Glenn and others. Ginn.
Music Hour in the Kindergarten and First Grade, Music Hour Series, by Glenn and others. Silver. (Useful for making original scores.)

c. *For creative activities.*

(1) For the teacher.

The Drum Book by Coleman. John Day, 1931.
The Marimba Book by Coleman. John Day, 1926.
Instrumental Cut-Outs, Presser's Music Instrument Pictures. Theodore Presser Company. $.10 each; $1.00 per dozen sheets. (Suitable for scrapbooks and model orchestras.)

2. RECORDS.

a. *For singing activities.*

Records for teaching rote songs. The Victor Company has recorded a considerable number of songs from each book of the Music Hour Series. Each record contains from five to nine songs, the number depending upon the length of the song. These recordings are listed below by book and record number. Each is priced at $.50 unless another price is given.

Music Hour in the Kindergarten and First Grades: 22620, 25423.
Books I and II: 22621, 22992, 25424, 26527.
Books III and IV: 22993, 36032 (75¢), 26258.

Book V: 36033 (75¢).
Music Highways and Byways—Six Latin American Songs: 25385.
Five Swedish Songs: 25392.
Four Czechoslovakian Songs: 25383.
Four Russian and Ukrainian Songs: 25381.
Three Polish Songs: 25383.
Three Italian Songs: 25382.
Four Japanese Songs: 25384.
Four Chinese Songs: 25380.

b. *For rhythmic activities.*

(1) For bodily activity.

(a) Free activities:
Victor 20401: Swinging, walking, rocking, swaying, marching, whirling, clapping, free dancing.
Victor 20448: Skipping, galloping, clapping, stepping, walking, sliding, free original dance steps.
Victor 22169: Marching, clapping, tapping, rolling, swinging, swaying, rocking, bending, skating, bouncing, jumping.
Victor 22162: Running, walking, swaying, bending, hopping, bouncing a ball.

(b) Singing games and folk dances:
Victor 20214: Loo-by-loo, Needle's Eye, Jolly Is the Miller.
Victor 20151: Pop Goes the Weasel, Norwegian Mountain March.
Victor 20432: Dance of Greeting, I See You. Carrousel.
Victor 21618: Hopp Mor Annika, The Chimes of Dunkirk, Farmer in the Dell, Did You Ever See a Lassie.
Victor 21450: Klappdans, Shoemakers Dance.

(2) For rhythm band.

(a) Learning to play instruments and learning simple contrast of phrases: Victor 22178 and 22179.

(b) Play every beat: Victor 20164: Minuet, Minuet in G.
Victor 21938: Minuet, Don Juan, Amaryllis.

(c) Play on first beat of each measure: Victor 21938: Brahms Waltz.

(d) Contrast heavy and light: Victor 20399: Postillian.

(e) Study of form and design: Victor 24654: B side (1-A B A, 2-A B A, 3-A B A C, 4-A B A B C D A B, 5-A B C A D). Victor recordings of folk dances listed above.

(f) Longer compositions suitable for program use and the study of form: Victor 20169: Amaryllis.
Victor 20416: Le Secret and Pirouet Te.

(3) For dramatizations:

(a) Dramatizations created by the children and based on familiar phonograph records.

(b) For the dramatization of stories or original ideas, use music chosen by the children from all recordings available, especially the short excerpts on most of the recordings listed for the various rhythmic activities.

(c) Compositions that may be dramatized by the children:
  Victor 20153: Of a Tailor and a Bear.
  Victor 9148: March of the Toys.
  Victor 22177: March of the Dwarfs.
  Victor 35833: Dance of the Hours.
  Victor 22163: Marionettes or Clowns.

(4) For phrase, meter and measure sensing.
  (a) Phrase sensing: Victor 22178, 22179 and 24653.
  (b) Measure sensing: Victor 22179, 22179 and 24653. (Clap or tap "ones.")
  (c) Meter sensing: Victor 22178, 22179, 24653 and 22166. (Mark all beats, step notes, etc.)

c. *For listening lessons.*

For First and Second Grades.

(1) A large portion of the listening experiences in these grades will be concerned with the various rhythmic activities listed above and using the recordings named above.

(2) For discriminating descriptive effects and finding the story in music: Victor 20153: Of a Tailor and a Bear. Victor 35792: In a Clock Store. Victor 22161: Brer Rabbit. Victor 22167: The Music Box. Victor 20614: The Bee.

For Third Grade.

(1) A considerable portion of the listening experiences in this grade will be concerned with the various rhythmic activities listed above, and especially with the Phrase, Measure and Meter Sensing listed above and using the records named there.

(2) For discriminating recurring themes: Victor 20169: Amaryllis. Victor 20416: Le Secret.

(3) For discriminating descriptive effects and finding the story in music: (Any of the compositions listed for the first two grades with which the children are not familiar.) Victor 20153: Spinning Song by Kullak; Victor 20525: Whirlwind by Krantz; Victor 20668: Dancing Doll by Poldini; Victor 20803: To a Humming Bird, from Uncle Remus.

(4) For recognition of instruments of the orchestra:
  (a) Violin: Victor 20614: The Bee by Schubert.
    Victor 22161: To a Wild Rose.
  (b) Flute: Victor 20525: Whirlwind by Krantz.
    Victor 21072: By the Waters of Minnetonka.

For Fourth Grade.

(1) If listening experiences concerned with rhythmic activities or with phrase, measure and meter sensing are new to the children, any recording listed for First and Second Grades may be used.

(2) For recurring themes: To Third Grade list add—Victor 21012: Ecossaises by Beethoven; Victor 1434: Minuet by Beethoven; Victor 20443: Gavotte by Thomas.

(3) For recognition of orchestral instruments: To Third Grade list add—

  Flute—Victor 20344: Wind Amongst the Trees by Briccialdi.
  Piccolo and Trumpet—Victor 6874: Soldiers Changing the Guard.
  Oboe—Victor 35793: Morning by Grieg.
  Harp—Victor 20433: Gavotte by Thomas.
  Violin—Victor 1434: Minuet by Beethoven.
  Violoncello—Victor 1143: The Swan by Saint-Saens.
  All Instruments of Orchestra—Victor 20522 and 20523.

(4) For becoming acquainted with the music of MacDowell: Victor 22161: To a Wild Rose, Of Brer Rabbit, To a Water Lily, and A Deserted Farm; Victor 20803: From Uncle Remus, and To a Humming Bird; Victor 20153: Of a Tailor and a Bear.

(5) For becoming acquainted with the music of Mozart: Victor 24528: Landler; Victor 20990: Minuet; Victor 1193: Turkish March.

Also to be used are the following books from the Music Hour Series: Book III, p. 126; Book IV, p. 58, 84, 85, 102; Book V, p. 13, 64, 108; Bronze Book, p. 72; Silver Book, p. 25, 49, 59.

(6) For discriminating descriptive effects and finding the story in music: Any of the compositions listed for previous grades with which the children are not familiar and all of the MacDowell compositions listed under (4); Victor 20606 and 20607: William Tell Overture by Rossini.

(7) For discrimination of dance forms:

  (a) March —Victor 22168: March Hollaender and others.
    Victor 1193: Turkish March by Mozart.
  (b) Waltz —Victor 20668: Dancing Doll by Poldini.
    Victor 22374: Waltzes by Brahms.
  (c) Minuet —Victor 1434: Minuet by Beethoven.
    Victor 20990: Minuet by Mozart.
  (d) Gavotte—Victor 20443: Gavotte by Thomas.
    Victor 20169: Amaryllis by Gyhs.

FOR FIFTH GRADE.

(1) Any recordings listed for Fourth Grade may be used and all those with which the children are not familiar should be used. New materials are named below.

(2) For recurring themes: To Fourth Grade list add—Victor 1386: Rondino by Beethoven.

(3) For recognition of orchestral instruments: To Fourth Grade list add—
  Clarinet—Victor 21251: Light Cavalry Overture by von Suppe.
  Bassoon—Victor 19882: Clowns by Mendelssohn.
  Trombone—Victor 21251: Light Cavalry Overture by von Suppe.
  Harp, Violin, Cello—Victor 20344: At the Brook by Boisdeffre, Victor 20894: To a Wild Rose by MacDowell.
  Violin, Flute, Cello, Harp—Victor 20443: Gavotte by Thomas. Victor 20195: Spring Song by Mendelssohn.

(4) For becoming acquainted with the music of Mendelssohn:
  Victor 20195: Spring Song.
  Victor 1326: Spinning Song.
  Victor 6675 and 6676: Overture, Midsummer Night's Dream.
  Books of the Music Hour Series to be used: Book III, p. 114, 115; Book IV, p. 100, 101, 102, 121; Book V, p. 118; Silver Book, p. 15, 76.

(5) For becoming familiar with the music of Grieg: Victor 20245: In the Hall of the Mountain King and Anitra's Dance; Victor 35793: Morning; Victor 22177: March of the Dwarfs.
  Books of the Music Hour Series to be used: Book IV, p. 26, 27; Bronze Book, p. 190; Silver Book, p. 192.

(6) For discrimination of dance forms: To Fourth Grade list add—
  (a) Mazurka—Victor 20430: La Czarina by Ganne.
  Victor 20245: Anitra's Dance by Grieg.

(7) For discriminating descriptive effects and finding the story in music: Victor 20245: In the Hall of the Mountain King by Grieg; Victor 22177: March of the Dwarfs by Grieg; Victor 1326: Spinning Song by Mendelssohn; Victor 20195: Spring Song by Mendelssohn; Victor 6675 and 6675: Overture, Midsummer Night's Dream by Mendelssohn.

FOR SIXTH AND SEVENTH GRADES.

(1) Any music listed for earlier grades may be used in these grades if it meets the needs of the students. Any music with which they are not familiar should be used to give them a more comprehensive background for the music listed below.

(2) For a study of musical form:
  (a) Rondo—Victor 8420: Rondo by Hummel.
  (b) Theme and Variations—Victor 20802: Shepherds Hey by Grainger. Victor 1650: Caprice by Pagauini.

(3) For recognition of orchestral instruments. To previous lists add—
  (a) Ensembles—Victor 19923: Strings and wood winds; Victor 20637: Brass and small ensembles; Victor 19926 and 20150: Various combinations.
  (b) Orchestra—Victor 20606 and 20607: William Tell Overture by Fossini; Victor 8662, 8663, 8664: Nutcracker Suite by Tschaikovsky; Victor 6675 and 6676: Midsummer Night's Dream Overture by Mendelssohn.

(4) For becoming acquainted with the music of Beethoven:
  Victor 21012: Ecossaises.
  Victor 1434: Minuet in G.
  Victor 1306: Rondino by Beethoven.
  Victor 20451: Country Dance.
  Books of the Music Hour Series to be used: Book III, p. 1, 95, 94; Book IV, p. 64, 65, 81, 114; Book V, p. 7, 57, 66; Bronze Book, p. 2, 57, 74, 75; Silver Book, p. 26, 224.

(5) For becoming acquainted with the music of Grieg: Victor 35793 and 20245: Peer Gynt Suite; Victor 22177: March of the Dwarfs; Victor 20805: Norwegian Bridal Procession; Victor 9073: Lyric Suite. Song from the Music Hour Series: The Primrose, Book V, p. 128.

(6) For discrimination of dance forms: To previous lists add—
  (a) Polonaise—Victor 6234: Polonaise by Chopin.
  (b) Tarantella—Victor 8251: Tarantella by Chopin. Victor 20401: Tarantella by Saint-Saens.
  (c) Bolero—Victor 20521: Spanish Dance by Bizet. Victor 7251 and and 7252: Bolero by Ravel.

(7) For discriminating descriptive effects and finding the story in music: Victor 20344: At the Brook by Boisdeffre, Wind Amongst the Trees by Briccialdi; Victor 1645: Flight of the Bumble Bee by Tschaikovsky; Victor 8662, 8663, 8664: Nutcracker Suite by Tschaikovsky; Victor 7200, 7201, 7202: Carnival of the Animals by Saint-Saens.

(8) For a study of folk music: Folk songs of many peoples may be found in the various books of the Music Hour Series and also in the books listed below:
  Music of Many Lands and Peoples (The Silver Book) by McConathy and others. Silver.
  Music Highways and Byways (The Bronze Book) by McConathy and others. Silver.

Directions for many folk dances may be found in the Intermediate Teachers Book and the Teachers Guide for the Fifth Book, both of the Music Hour Series.

Any course of study in Physical Education for the Elementary Grades will contain directions for many folk dances.

FOR EIGHTH GRADE.

(1) Any music listed for earlier grades may be used in this grade if it meets the needs of the students; and any music with which they are not familiar should be used to give them a more comprehensive background for the music listed below.

(2) For finding the story in music and discriminating descriptive effects:

Victor 7021: The Sorcerer's Apprentice by Dukas.
Victor 14162: Danse Macabre by Saint-Saens.
Victor 11724 and 11E25: Till Eulenspiegel's Merry Pranks by Strauss.

(3) For the study of musical form:

- (a) Symphony—Victor 14117, 14118, 14119: Unfinished Symphony by Schubert.
- (b) Overture—Victor 6675, 6676: Midsummer Night's Dream by Mendelssohn. (See Fifth Grade.) Victor 11242: Marriage of Figaro by Mozart.
- (c) Tone Poem—Victor 11724, 11725: Till Eulenspiegel's Merry Pranks by Strauss.
- (d) Suite—Victor 8662, 8663, 8664: Nutcracker Suite by Tschaikovsky. (See Seventh Grade.) Victor 35793, 20245: Peer Gynt Suite by Grieg. (See Seventh Grade.)
- (e) Opera—The operas given by the Metropolitan Opera in New York on Saturday afternoons may well be made the basis for this study. The pupils should know the study of each opera before hearing it on Saturday and during the following week should give reports to the class about what they heard in the opera.

(4) For study of orchestral instruments: All orchestral music listed above and in the following sections is suitable for this purpose. See suggestions for this activity on an earlier page.

(5) For becoming acquainted with the music of Schubert:

Victor 14117, 14118, 14119: Unfinished Symphony by Schubert.

Victor 9307: Rosamunde (Ballet) by Schubert.

Books of the Music Hour Series to be used: Book IV, p. 72, 73, 89; Book V, p. 90, 91, 100, 170; Music Highways and Byways (Bronze Book), p. 118, 120; Music of Many Lands and Peoples (Silver Book), p. 42.

(6) For becoming acquainted with the music of contemporary American composers: (Use as many of these as can be provided.)

Victor 21750: Juba Dance by Nathaniel Dett, Negro composer who lives in Greensboro.
Victor 7384: White Peacock by Charles Griffes.
Victor 36095: On the Trail by Ferde Grofe.
Victor 4390: Turkey in the Straw by David Guion.
Victor 12446: Children's Suite by Roy Harris.
Victor 2059: Joe Clark Steps Out by Charles G. Vardell, Jr., who lives in Winston-Salem.

(7) For a study of the Ballet and its music: Victor 9307: Rosamunde (Ballet) by Schubert; Victor 35833: Dance of the Hours by Ponchielli; Victor 8662, 8663, 8664: Nutcracker Suite by Tschaikovsky.

(8) For a study of the folk music of the United States: Folk songs of Stephen Foster, may be found in the various books of the Music Hour Series, including Music Highways and Byways (The Bronze Book) and Music of Many Lands and Peoples (The Silver Book) and also the books listed below:

Songs of Freedom. Davison, Davis and Kempf. Houghton.
New American Song Book, Pan-American edition. Hall and McCreary.
Singing America. Birchard.

(9) For a study of the music of Central and South America, and Mexico:

(a) Songs and dances: Ample material of this type may be found in the following books—

Music Hour Series, Music Highways and Byways (The Bronze Book).
New American Song Book, Pan-American edition. Hall and McCreary.
Spanish-American Songs. Birchard.
Singing America. Birchard.
Latin-American Song Book, Pan-American Union edition. Ginn.

(b) Recorded instrumental music: Some recordings, including the national songs of the various countries, are available through the Victor Company and others are being made. It is suggested that the pupils consult the nearest Victor dealer and make selections of recordings they find most interesting and from the countries that they are giving the most attention in their study. Some music of this type can be heard on the radio.

Special Note. The Educational Department of the R. C. A. Manufacturing Company, Inc., Camden, New Jersey, offers for free distribution several folders listing and describing recorded music useful in various grades in connection with units of work. From these folders each teacher can select the recordings that meet the needs of her class. These folders can be secured from a Victor dealer or from the Camden office:

Victor Records to be used with The Music Hour Program.
Victor Records for Integrated Units of Learning.
Patriotic and Folk Music of the Americas.
Music of American Composers.

BASAL TEXTS

The Music Hour Series.

I. TEXTS.

Kindergarten and First Grade, a book for the teacher, containing songs, activities and directions.

- First Book.
- Second Book.
- Third Book.
- Fourth Book.
- Fifth Book.

II. MANUALS.

Elementary Teacher's Book to accompany the First and Second Books of the series.

Intermediate Teacher's Book to accompany the Third and Fourth Books.

Teacher's Guide for the Fifth Book.

SUPPLEMENTARY TEXTS

Consult the State adopted list of supplementary books for additional music materials for use in grades 1-8 in the elementary school.

SECTION B

MUSIC INSTRUCTION IN THE HIGH SCHOOL

(A Tentative Course of Study)

The Department of Superintendence of the National Education Association recommends: (a) the inclusion of music in the curriculum on an equality with the other basic subjects; (b) an immediate extension of music study to all rural schools; (c) an adequate program of high school music which should include credit equivalent to that given other basic subjects.

The above recommendations and those included in our present course of study are justifiable upon utilitarian as well as upon cultural grounds, since music makes a great contribution not only through training the intellect, but also through refining the soul.

In revising the course of study in music for the high school, the outline material is organized under four headings: fundamental principles, typical activities, applied music, and materials of instruction.

I. FUNDAMENTAL PRINCIPLES AND ORGANIZATION OF THE PROGRAM.

A. *Music is of vital importance in the high school for the following reasons:*

1. It is one of the most potent means of stimulating and guiding the emotional life of the adolescent.
2. It is of great value in providing for a healthy use of leisure hours.
3. It is the art form in which the largest number of untrained people can participate.
4. The high school period is the strategic time for beginning serious music study by the musically gifted students.
5. Serious music is now an important feature in the cultural life of our country, through the radio and phonograph which are heard almost daily; hence, to enjoy the richest cultural life our youth must be on familiar terms with the best in music as with the best in literature.
6. Through high school musical organizations students become conscious of responsibilities toward the group, and cooperation becomes a habit at the same time that

the giving of ability and talent for the pleasure of others brings satisfaction to the givers.

B. *In the organization of the music program for the high school grades the following statements should prove helpful:*

1. The music program should be planned to maintain the interest which was developed during the elementary school years and should be built upon that interest and the further needs of the individual pupil.
2. Opportunities to grow musically should be offered through definite courses, giving a broad view of many phases of music study and various types of musical activities, both choral and instrumental. It is hoped that in this way each student will find the sort of musical activity that gives him the greatest satisfaction.
3. In addition to a regular and definite course in music, every student in the high school should have contact with worthwhile music as a part of his general school experience. Assembly singing for a period of at least twenty minutes and held at frequent and regular intervals during the school year is probably the best means for such contact. Assembly singing, led by an inspiring director and with an efficient accompanist at the piano, will provide an enjoyable experience for all high school students.
4. All rehearsal periods of musical groups—band, orchestra, choruses or glee clubs—should be scheduled during regular periods of the school day as other elective subjects are scheduled. In the smaller school, one period each day should be scheduled for various activities. In such a situation the various musical activities may alternate on the five days; for instance, girls' glee club—two days, boys' glee club—two days, and mixed chorus—one day. In such a case a student who belongs to a glee club and to the mixed chorus should receive credit for the three rehearsals per week.
5. The study of music in the high school should be on a par with the study of subjects in other departments and credit allowed accordingly. Any course in music that receives credit should be of equal worth to any other credit course given in the school, requiring as much out-

side work and receiving as careful preparation on the part of the teacher. All groups using the major part of their time in rehearsal—either vocal or instrumental, such as chorus, glee club, band or orchestra—should receive credit on the laboratory basis: five period rehearsals per week, one-half credit per year; three or four period rehearsals per week, one-quarter credit per year; two period rehearsals per week, no credit.

6. All music materials used in the high school, including assembly singing, should be of high standard—comparable to the types of literature used in the English courses.
7. A reference library for music should be built up by adding new books each year. At least one music journal giving current events in music should be in the high school library and on display.
8. In all singing organizations in the high school each boy's voice must be carefully watched and should be tested often enough to make sure that he is singing the part that is best for the development of his voice. Once or twice each year is sufficient for testing the girls' voices.
9. A boys' glee club is worthwhile for as small a number as twelve and a girls' for sixteen. Unison singing is valuable, but part-singing should be undertaken as soon as possible: two and three-part songs for the girls, and three and four-part songs for the boys.
10. If tenor voices are scarce or lacking, the boys' glee club may use songs of three-parts: tenor, baritone, and bass. Unchanged or changing voices may be used on the tenor part if necessary. For the mixed chorus, songs written for soprano, alto, and bass may be used until the tenor part can be provided.
11. Healthy competition stimulates interest and effort; hence, competitive singing and playing in county, district, and State High School Contests and festivals should be encouraged in every high school.
12. If only one content course in music can be offered in a high school, it should be the course in Elementary Theory, alternating from year to year with the course in Survey of Music Literature which is an appreciation course.

II. TYPICAL ACTIVITIES.

A. Vocal.

1. General experience group.

   Assembly Singing. One period each week. No credit. This is usually the only musical activity that is required of all pupils throughout the four years of high school. The use of song slides is recommended instead of music books. These assembly sings should provide for the singing of a variety of good school, patriotic, religious, folk and community songs. There should be occasional opportunity for listening to good radio programs, phonograph recordings, and for other music appreciation features. The assembly is a logical place for frequent performances by the school's musical organizations, by small ensembles, by talented students in solo performance, and by visiting musicians from the community. All this provides a stimulation for good work and aids in the development of musical discrimination and appreciation in the student body.

2. Selective groups. (Elected by student, or selected on the basis of ability.)

   a. *Beginning Chorus.* Open to any pupil who can carry a tune with others. Three periods per week, one-fourth unit of credit per year; five periods per week, one-half unit of credit per year. Singing provides a natural means of self-expression, and this type of group opens an opportunity for the greatest number of pupils. Voices should be classified carefully, and appropriate four-part material of suitable range and difficulty used when possible. A study of worthy music literature, with emphasis on good tone quality, true intonation, clear enunciation, correct pronunciation, and clearly defined accent, rhythm, and phrasing is essential to the development of musicianship. Creative and imaginative interpretation, which is expressive of the mood of the text, makes possible both emotional and aesthetic experiences of great value.

   b. *Advanced Chorus.* Open to those students who have done satisfactory work in (1) Beginning Chorus; or (2) Junior High School Choir. Credit—same as for the Beginning Chorus. This work will be the same as that of the Beginning Chorus in kind, but more difficult in degree.

c. *Glee Clubs.* Open to those students who have done satisfactory work in (1) Beginning Chorus; or (2) Junior High School Choir. Credit—same as for the Beginning Chorus. Since the Glee Club affords the student a different type of experience from that of the Chorus, it is recommended that whenever possible, the music director organize both a Boys' and a Girls' Glee Club. While the membership in the Glee Club is always elective, it must also be selective, for the director must have the privilege of selecting the group of voices that gives promise of forming a club that will do thoroughly artistic and beautiful singing. The members of the Glee Club should be selected by tryouts, although it may be found that where a group such as a Boys' Glee Club is being organized for the first time in school, it is well to allow all who wish to be members to join in order to encourage the project while the director plans to improve the singing or to later eliminate the undesirable voices. Since the voices of high school students are constantly changing and deepening in quality, frequent testing is necessary in order to protect them. Students should understand from the beginning the basis for classification of voices and should learn to listen for quality as well as range. If their interest is thus aroused, they will always feel free to have their voices retested if the parts on which they are singing cause strain of any kind. No student should be kept on a part unsuited to his voice simply because he can sing it and his voice is needed to improve the balance of parts. Choral organizations should aim to protect and correctly develop the voices of the students even at the expense of the ensemble.

d. *a capella Choir.* Open to students who have done satisfactory work in (1) Advanced Chorus; or (2) Junior High School Choir. The membership is determined by balance of parts and is highly selective as well as elective. Credit should be the same as for Advanced Chorus, if credit is given. Sometimes the a capella Choir is an extra-curricular activity, conferring honor rather than credits upon the participants. The organization should function for the pupils of the most outstanding musical ability and ambition. Balance of parts, good intonation, and fine interpretation of the best musical literature, both accompanied and unaccompanied, suitable to the abilities of the group should have a place in their repertoire. As the name of the group implies, most of their singing will be done without accompaniment.

e. *Small Vocal Ensembles.* Mixed Quartet, Boys' Quartet, Girls' Trio, or Girls' Double Trio may be considered under this heading. These groups are more or less informally organized, are very valuable in the musical life of the school, and should be heartily encouraged. It is an indication of good musical health in the social life of the school if there are many such small groups working. Much value of small ensembles is seen in the additional growth they offer the superior pupils, who often work independently of any faculty member. "Free periods" should be scheduled during which these groups may report for help and for the instructor to note progress. Rehearsals at the homes of the members should be encouraged, and these groups can be stimulated to accomplish something definite by appearances in the singing assembly periods and community sings.

B. Instrumental.

1. *Instrumental classes.* It is recommended that instruction in instruments begin in the elementary grades or at the latest in the junior high school. Also, there will be pupils in the senior high school who want and need such instruction before being admitted to the band or the orchestra. Such classes will probably have to be arranged for after-school hours. No credit should be given.

2. *Beginning orchestra.* Students must be admitted according to ability and at the same time the balance of parts must be kept as good as possible. Any credit given should be based on the type of results obtained, and then it should be given on the laboratory basis, as in the singing groups. No credit should be given until the results amply justify it. The orchestra provides an ex-

cellent type of instrumental experience for all pupils who participate, and it is especially important in the opportunity it offers to pupils who are interested in string instruments. Balance of instruments is important, for without it the organization is ineffective and uninteresting both to those who participate and to those who listen. There is a wealth of fine literature available for the orchestra. Emphasis must be placed on fine literature, good intonation, proper tone production, and interpretation, for these are essential to good ensemble playing and artistic interpretation. This group should rehearse every day if possible, and three rehearsals per week are imperative.

3. *Advanced orchestra.* Admittance should be by examination, to insure both playing ability and good balance of instruments. Credit—five rehearsals per week, one-half unit per year; three rehearsals per week, one-quarter unit per year; less than three rehearsals per week, no credit. This group will carry on the same type of work as the beginning orchestra, but on a higher level, both in perfection and finish in playing and in the difficulty of the material used.

4. *Beginning band.* Admittance to this band should be on the same basis as to the beginning orchestra, and credit should be given also on the same basis. A band is easy to organize, is more spectacular and frequently more popular in its appeal than the orchestra. However, the good orchestra should be developed first and the band follow as a natural outgrowth. As in the beginning orchestra, much stress should be placed on correct intonation, proper tone production, good rhythm, and phrasing. As soon as practicable, provision should be made for two levels of playing ability: a beginning and an advanced band. There will be new recruits to the beginning band from the junior high school and from the instrumental classes discussed above.

5. *Advanced band.* Admission should be by examination, to insure both playing ability and good balance of instruments. Credit—same as for advanced orchestra. In addition to a marching band, a concert band should be the goal of every high school which supports a good program of instrumental music. As in the case of the

advanced orchestra, a study of good literature with attention to balance, interpretation and good musicianship are important. There should be artistic finish in the playing of this organization.

6. *Small instrumental ensembles.* Included under this heading are such chamber music groups as the string quartet; string quintet; trio of violin, cello, and piano or of violin, flute, and piano or of two violins and piano; woodwind ensembles of various combinations; and brass ensembles, usually quartets of various combinations. As in the case of vocal ensembles, these groups are often more or less informally organized, but are very important in the musical life of the school and should be heartily encouraged. It is usually some of the superior players who gather in these small groups to play for their own pleasure, often meeting in their homes, and independently of any faculty help. "Free periods" should be scheduled when these ensembles can come to the instructor for help and for the teacher to note progress and to help them find more material for practice. The most capable of these groups should be stimulated to prepare to play in a singing assembly, and to participate in the District and State Contests.

C. Elective Courses.

1. *Elementary theory.* Five class periods per week, with prepared work as for any basic course. Credit—one unit per year. This course should include sight-singing, ear-training, fundamentals of theory, melody writing, and the beginnings of harmony. Singing and playing on the piano to illustrate and make practical everything studied should be emphasized.

2. *Advanced theory and harmony.* Five class periods per week, with prepared work as for any basic course. Credit—one unit per year. The Elementary Theory course is a prerequisite for this course, which should provide an intensive study of harmony and musical form, with emphasis on creative activities. Each phase of harmony studied should be presented through the ear as well as through the eye, and keyboard interpretation of each problem should be stressed.

3. *Survey of musical literature.* (A study of music from an appreciative basis.) Five class periods per week, with prepared work as for any basic course. Credit—one unit per year. This course should present music as a source of recreational enjoyment, as a reflection of the cultural life and growth of peoples, as a phase of important movements in the history of civilizations, and as a vital factor in the emotional life of the individual. Outside work in preparation for class recitations may consist of assigned readings; reports on special topics; discriminative listening to assigned music; learning of music to be sung or played in class; preparation of notebooks, posters, and other illustrative materials; attending concerts; and reading on current events in the musical world about us.
4. *Class voice lessons.* Class periods three to five times per week, with some outside preparation but no credit. This class should be planned to care for the better voices of the chorus—those students who are interested in developing their voices to the finest degree possible. If possible there should be a division of the class into two groups—the Beginners and the Advanced group. If the class is not too large, one class period could be divided between the two groups, leaving half of each period for study by each group. If there is a sufficiently large number of students in the Advanced group, a further division into groups according to voice quality and range —a group each for soprano, alto, tenor, and bass is recommended.

D. Special Activities.

1. *Operettas and cantatas.* It is only fair that the community supporting a school be given opportunities to see and hear the work the school is doing. Hence, the music department should present its work through various sorts of public performances. The types of programs to be given must be determined by a study of local conditions, needs, and facilities. Sometimes, the production of an operetta will do more to build interest in the musical activities of the school and to unite the efforts of the entire school toward a common end than any other type of program. Students of widely varying talents gain

valuable experience through the dramatic elements, the stage-setting, lighting, costuming, advertising, and business management of the operetta project, in addition to the musical experiences of the performers and the pleasure of the audience. Care must be exercised to choose an operetta of worth in both libretto and music, while also being within the abilities of the students. The preparation of the operetta should be so planned that most of it will be an outcome of regular class activity—this principle applying to the music, the dialog, costume designing and making, and the designing and making of stage-sets, of posters, and other advertising materials. In this way the operetta becomes an integrated all-school project. From the standpoint of musical value a cantata is usually of more worth than an operetta. In its production no effort for costuming, stage-setting, action, or dialog is required—the entire preparation being a matter of the chorus and the accompaniment, whether piano or orchestra. However, the audience misses the glamour and fun of the staging and action. While it is entirely legitimate that an admission charge be made for musical performances, it is most unfortunate when this money is expected to support all the activities of the music department. The expenses required for an adequate operetta production will absorb most of the receipts from ticket sales when the usual sized auditorium is used. Neither the operetta nor the cantata should take the place of concerts by the various musical organizations: Christmas Carol Sing, Easter Sacred Concert, Spring Festival, etc.

2. *State High School Music Contest and Festival.* It is true in musical activities as in activities in other art fields that the level of taste and of standards of performance can be raised but little unless the performing group has opportunities to compare its output with that of other groups—especially with groups of greater skill and training. In this fact lies the educational value of the music contest. The results of twenty-two years of District and State High School Music Contests in North Carolina offer convincing evidence of the fact. Through the years the goal held before the students has been—"not to win a prize, but to pace each other on the road to excellence." The muic chosen for contest and festival

use is of high standard and can be used during the school year. It should become a part of the repertoire of the group concerned, but obviously, much other music of equal worth should be studied and used. As the standards of music used and of its performance have risen from year to year, and the high schools in the State have built up richer musical opportunities for their students, all educators have realized the great value of music contests. In recent years it has been possible to expand the contest idea into the music festival—thus enriching the musical experiences of the participating students and teachers. It is strongly recommended that every high school cooperate in the District and State High School Music Contests. When there are no students prepared to enter the contest, it is richly worthwhile for the teacher and a group of interested students to attend the District Contest, and if possible, the State Contest Festival. The teacher should also attend the scheduled meetings of music teachers and directors and the clinics—band, orchestra, or choral, according to the teacher's specific field—that are held in various parts of the State. The music work in many high schools in North Carolina is now on a par with the best music work being done anywhere in the United States, and every effort should be made—through the District and State High School Music Contests and Festivals, and any other means available—to bring all the music work in the high schools of the State to the same high standard.

III. APPLIED MUSIC FOR CREDIT.

The widespread interest in applied music (the study of piano, violin, organ, or an orchestral instrument), the general recognition of this study as a legitimate phase of secondary education, and the realization of the importance of the development of these techniques during the adolescent period, has resulted in the development of plans for accrediting the work as an integral part of the pupil's curriculum. Since few high schools can provide this instruction, the following plans are set up to enable the school to give credit for properly supervised study in applied music carried on by pupils at their own expense and with private teachers.

A. Regulations Governing Credit.

1. The student registering for credit must be a regularly registered pupil of the high school.
2. Application for credit must be made on a blank form provided by the high school principal. (See Form A.)
3. The pupil must have two lessons of thirty minutes each per week or one lesson of sixty minutes per week, through the school year.
4. The pupil must practice a minimum of six hours per week, keeping a record of it on a weekly report blank form which is certified by the parent to the teacher at each lesson. (See Form B.)
5. At the close of each grading period, the teacher will give the high school principal the pupil's grade, on a report blank provided by the high school principal. (See Form C.)
6. The pupil must pass an examination before credit for the work may be allowed.
    a. The application for this examination must be made not less than two weeks before the close of the school year on the form provided by the high school principal. (See Form D.)
    b. The examination must be given by a musician of good standing in the State who has been approved as an examiner by the State Department of Public Instruction. The examiner is to be engaged by the high school principal.
    c. A reasonable fee (not over $3.00) will be paid by the pupil for this examination. This fee is to be used only for the expenses of the examiner.
    d. The examiner must report the result of the examination to the principal of the high school on a blank form provided for this purpose, and the principal will make the proper record on the pupil's report card. (See Form E.)
    e. The teacher of applied music is not permitted to be present at the pupil's examination.
    f. The examiner may grant the pupil—
        (1) One-half unit of credit for the year's satisfactory study, or
        (2) One-fourth unit, if the examiner considers that the pupil has accomplished much less than should be done in a year of study, or,

(3) Deny the pupil any credit, if he considers the work done as unsatisfactory for high school credit.

7. Suggestive lists of materials in piano and violin for this study of applied music for credit will be found on the following pages of this bulletin.

B. Forms for Report Blanks.

The following report forms will be needed for the administration of these plans for granting high school credit for the study of applied music under private teachers. As stated in the Regulations Governing Credit, these blanks are to be provided by the high school principal. It is not necessary that they be printed. Mimeographed blanks will be entirely satisfactory.

In addition to these report blanks it is very desirable that a copy of the Regulations Governing Credit be given each pupil of applied music who is applying for credit. The pupil should take this copy of the Regulations home so that the parents may know what is expected of the pupil, of the parent, and of the teacher of applied music.

FORM A. Application for Applied Music Credit.

..............................School Date..............................

We, the undersigned, hereby request that..............................
(pupil)
be permitted to study for credit the applied music subject herein named, subject to the regulations stated on the accompanying sheet. These regulations we have read and hereby accept.

Applied music subject..............................

School year beginning..............................

Number of years previous study without high school credit..............................

Number of years previous study with high school credit..............................

Signed..............................Pupil

..............................Parent ....Teacher

FORM B. Applied Music Study. Practice Report Card

....School

Name.. Subject..

Record minutes of practice each day, have a parent sign it, and take to your teacher each week when you have your lesson.

MONTH	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Parent's Signature
1st week							
2nd week							
3rd week							
4th week							
5th week							

....Semester ....Year in High School

....Teacher

FORM C. APPLIED MUSIC STUDY. TEACHER'S REPORT

....School

Name.. Subject..
(pupil)

	Number Lessons	Number of Hours Practice	Grade	Remarks
1st month				
2nd month				
3rd month				
4th month				
5th month				
6th month				
7th month				
8th month				
9th month				

Teacher.. Date..

FORM D. Applied Music Study. APPLICATION FOR EXAMINATION.

We, the undersigned, hereby request that..
(pupil)

be permitted to take the annual examination in..
(subject)

for credit, subject to the regulations agreed to at the beginning of the current school year.

Signed:..Pupil ....Parent

....Teacher Dated..

Statement of Work Accomplished

This is to certify that..has studied and
(pupil)
learned acceptably, during the current school year, the following:

Scales, etc. ....

Studies ....

....

Pieces ....

....

....

Signed:..Teacher Dated..

Note to teacher and pupil: This Application for Examination and Statement of Work Accomplished must be presented to the examiner at the time of the annual examination. The examiner will give it, with his report on the examination, to the High School Principal for permanent filing.

FORM E. APPLIED MUSIC STUDY. EXAMINER'S REPORT

....School

Student's Name	Subject	Grade	Amount Credit

For Year Ending.................................... Signed:..Examiner

COURSE OF STUDY IN PIANO

In the first year the student will be required to read at sight a simple melody with accompaniment. The selections for sight reading will increase in difficulty each year, but will always be on a level approximately three years below the prepared selections.

First Year

1. Thorough knowledge of Major Scales
   2 octaves — 2 sounds to a beat
   3 octaves — 3 sounds to a beat
   4 octaves — 4 sounds to a beat
   M.M. 40 to 60
   Tonic triad arpeggios — Major Keys — 4 octaves — 2 sounds to a beat. M.M. 40 to 60. Each hand separately.
   Cadence Chords, I V I ; I V7 I ; I IV I .
2. One selection from First Year Bach (Foote) or any piece by Bach of equivalent grade, and one selection from any of the following volumes: Czerny, *Studies*, Volume I, Part I (Germer); Gurlitt, *Twenty-four Melodious Studies in all Major and Minor Keys*; Burgmulleh, *Studies, Opus 100*, Book I; Heller, *Studies, Opus 47*; Bertini, *Opus 100.*
3. One program selection from the supplementary list. This selection is to be memorized.

Second Year

1. All Scales, Arpeggios and Cadence Chords in the First Year work.
   Harmonic Minor Scales — 2, 3, and 4 octaves — 2, 3, and 4 sounds respectively to a beat. M.M. 40 to 60.
   Tonic triad arpeggios — Minor Keys — 4 octaves — 2 sounds to a beat. M.M. 40 to 60. Each hand separately.
   Minor Cadence Chords, I V I ; I V7, I ; I IV I.
2. One selection from First Year Bach (Foote) or Bach, *Twelve Little Preludes*, or any piece by Bach of equivalent grade, and one selection from any of the following volumes: Duvernoy, *Studies*, *Opus 120*; Loeschhorn, *Studies*, *Opus 66*, Book I; Czerny, *Studies*, Vol. I, Part I (Germer); Burgmuller, *Studies*, *Opus 100*, Book LL; Burgmuller, *Studies*, *Opus 109*, Book I; Bertini, *Opus 29*; Heller, *Opus 46*.
3. One program selection from the supplementary list. This selection is to be memorized.

Third Year

1. Major and Minor Scales — all keys — 2, 3 and 4 octaves — 2, 3 and 4 sounds respectively to a beat. M.M. 60 to 84.
   Tonic triad arpeggios — all keys — 4 octaves — 4 sounds to a beat, M.M. 40-60, hands together; and diminished seventh arpeggios — 3 octaves — 3 sounds to a beat. M.M. 40 to 60. Hands together.
   Major and Minor Cadence Chords, I IV I V I; I IV I V7 I.

2. One selection from Bach, *Twelve Little Preludes*, or a Two-Part Invention, or any piece by Bach of equivalent grade, and one selection from any of the following volumes: Czerny, *Studies*, Volume I, Part II (Germer); Heller, *Studies*, *Opus 45*; Loeschhorn, *Studies*, *Opus 66*, Book II.
3. The first movement from a sonatina or simple sonata, such as one by Clementi or Beethoven, *Opus 49*, Mozart or *Haydn*.
4. One program selection from the supplementary list. This selection is to be memorized.

FOURTH YEAR

1. All Major and Harmonic Minor Scales — 2, 3 and 4 octaves — 2, 3 and 4 sounds respectively to a beat. M.M. 84 to 100.

   All melodic Minor Scales — 2, 3 and 4 octaves — 2, 3 and 4 sounds respectively to a beat. M.M. 40 to 60.

   Tonic triad arpeggios — all keys — 4 octaves — 4 sounds to a beat. MM. 60 to 72. Diminished and dominant seventh arpeggios — all keys — 3 octaves — 3 sounds to a beat. M.M. 60 to 72.

   Major and Minor Cadence Chords, I IV I^6_4 V I ; I IV I^6_4 V_7 I.
4. One selection from the supplementary list. This selection is to be memorized.

SUPPLEMENTARY LIST

FIRST YEAR

Bach-Handel. Master Series for the Young. Ditson.
Bach-Hughes. Master Series for the Young. Schirmer.
Bloch. Enfantines.
Clementi. Sonatina, Op. 36, No. 1, C major.
Friml. Minuetto, Op. 72, No. 3.
Gade. Children's Christmas Eve.
Grieg. Lyrical Pieces, Op. 12.
Haydn. Allegretto.
Heller. Curious Story.
Kullak. Scenes from Childhood.
Loeilly-MacDowell. Jig.
Seiss. Sonatinas.
Schubert. Moment Musical, F minor.
Wright. Preludes, Op. 25.
Schytte. Sonatina, Op. 76, G major.
Tschaikowsky-Hughes. Master Series for the Young, Op. 39, Nos. 8, 21, 14.
Schumann. Album for the Young, Op. 68, Nos. (9 and 17), 13, (16 and 15), (21 and 24).
Scharwenka. Barcarolle in E minor.
Mendelssohn. Children's Pieces.

SECOND YEAR

Beethoven. To Elise.
Chaminade. Pierrette.
Couperin. The Nun.
Durand. Chaccone.
Godard. Second Mazurka.
Grieg. Dance Caprice.
Ilyinski. Lullaby.
Edgar Thorn. Forgotten Fairytales.
Heller. Warrior's Song.
Grieg. Elegie, Op. 38, No. 6.
Grieg. Waltz, Op. 38, No. 7.
Cesar Franck. Danse Lente.
Scharwenka. Scherzino.

Jensen. Canzonetta, Op. 42.
Clementi. Sonatina, Op. 36, No. 3.
Mendelssohn. Song without Words.
Raff. Fabliau.
Schubert. Minuetto in B minor.
Schubert. Scherzo, B flat major.
Schutt. Valse Lente.
Kuhlau. Sonatina, Op. 55, No. 1.
Tschaikowsky-Hughes. Master Series, Op. 39 Nos. 10, 22; Op. 40, Nos. 2, 6.
Schumann. Album for the Young, Op. 68, Nos. 12, 23, (26 and 36), or (28 and 36), 29.
Carl Kolling. Allegro Molto in A minor.

Third Year

Chaminade. Air de Ballet.
Godard. Au Matin.
Grieg. Papillon.
Jensen. Will o' the Wisp.
Moszkowski. Melodie Italienne, Op. 38, No. 4.
Palmgren. May Night.
Haydn. Sonata, C major.
Clementi. Sonatina, Op. 36, No. 4.
Schumann. Romanza in F sharp.
Schumann. Nocturne in F.
Henselt. Liebslied.
Bach. Solfeggietto.
Grieg. Berceuse.
Poldini. Dancing Doll.
Mendelssohn. Song without Words.
Schutt. Canzonetta.
Schutt. Reverie.
Edgar Thorn. Six Fancies.
Schubert. Impromptu, A flat, Op. 142, No. 2.
Debussy. Jimbo's Lullaby.
Debussy. Doctor Gradus ad Parnassum.
Schumann. Op. 15, Nos. (1 and 2).

Fourth Year

Sinding. Rustle of Spring.
Debussy. Arabesque in G major.
Grieg. Puck.
Granados. Playera.
Dennee. Forest Sounds.
Kroeger. Egeria.
MacDowell. Sea Pieces.
MacDowell. Scotch Poem.
Reinhold. Impromptu.
Siebelius. Romance.
Scott. Lotus Land.
C.P.E. Bath. Allegro in F minor.
Grieg. To Spring.
Lavallee. Butterfly.
Debussy. Reverie.
Albeniz. Tango.
Theo. Kirchner. Nocturnes.
Rheinberger. The Chase.

COURSE OF STUDY IN VIOLIN

Preface: It is to be taken for granted that these standards will be flexible. The quality of a student's work is more significant than the material he has studied. It is desirable that the judgment of a student's ability be based on this premise.

First Year

I. Scales: Major, in two octaves. They should be played in slow tempo, legato.
II. Etudes: Kayser, *Etudes*, or material of a similar grade of difficulty.
III. Solos, such as: Seitz, *Concerto* No. 1; Accolay, *Concerto in A Minor*; Bull, *Saeterjentens Sondag*; Grieg-Brown, *Solveig's Song*.

Second Year

I. Scales: Minor (melodic and harmonic forms), in two octaves. Slow tempo, legato.
II. One study from Dont—Op. 37, or Kreutzer—*Forty-two Etudes*, or material of a similar grade of difficulty.
III. Solos, such as: Mlynarski, *Mazurka*; Bizet, *Adagietto*; Elgar, *Chanson de Nuit*; Pugnani-Kreisler, *Minuet*; Dancla, *Air Varies*.

THIRD YEAR

I. Scales: Major and minor in two octaves. Slow tempo, legato.

II. Etudes: One study from Kreutzer, and Fiorillo, *Thirty-six Etudes.*

III. Solos, such as: Wieniawski, *Souvenir de Posen*; DeBeriot, *Air Varies*; Randegger, *Pierrot's Serenade*; Boulanger, *Nocturne.*

FOURTH YEAR

I. Scales: Major; three octaves; slow tempo, legato. Arpeggios: tonic chord, three octaves.

II. Etudes: One study from Kreutzer, and Fiorillo, or Dancla, *Twenty Brilliant and Characteristic Studies,* or material of a similar grade of difficulty.

III. Solos, such as: Granados-Kreisler, *Spanish Dance*; Ysaye, *La Reve d'Enfant*; Godard, *Concerto Romantique*; DeBeriot, *Concertos Nos. I, II, IX*; Viotti, *Concertos Nos. XXII, XXIII*; Vivaldi, *Sonata in A Minor*; Mozart, *Sonata No. IV in E Minor.*

IV. MATERIALS TO USE IN MUSICAL ACTIVITIES.

A. Reference Books for the Teacher.

Beach. *Preparation and Presentation of the Operetta.* Ditson. 1930.
Beattie and others. *Music in the Junior High School.* Silver. 1930.
Cain. *Choral Music and Its Practice.* M. Witmark. 1932.
Christy. *Glee Club and Chorus.* G. Schirmer, Inc. 1940.
Dykema. *Music for Public School Administrators.* Bureau of Publications, Teachers College, Columbia University. 1931.
Earhart. *The Meaning and Teaching of Music.* M. Witmark. 1932.
Earhart. *Choral Technics.* M. Witmark. 1937.
Elson. *Music Dictionary.* Ditson. 1905.
Gehrkens. *Essentials in Conducting.* Ditson. 1919.
Gehrkens. *Fundamentals of Music.* Ditson. 1924.
Gehrkens. *Music in the Junior High School.* Birchard. 1936.
Dykema and Gehrkens. *The Teaching and Administration of High School Music.* Birchard. 1941.
Hartshorn and Leavitt. *Making Friends With Music: Vol. I, The Pilot; Vol. II, The Mentor.* Ginn. 1940.
McConathy, Osbourne and others. *Music, the Universal Language.* Silver. 1941.
Pitts. *Music Integration in the Junior High School.* Birchard. 1935.
Prescott and Chidester. *Getting Results with School Bands.* Paul A. Schmitt Music Company, Minneapolis, Minn. 1938.
Robinson. *Music Fundamentals.* Hall-McCreary Company. 1936.
Smith, Krone and Schaeffer. *Fundamentals of Musicianship, Books I and II.* M. Witmark. 1937.
Wedge. *Ear-training and Sight-singing.* G. Schirmer, Inc. 1921.
Wilson and McConathy. *Music in the High School.* Silver. 1941.
White. *Melodic Dictation.* American. 1935.

B. Reference Books for the Pupils. (Recommended for the music shelf in the High School Library.)

Bauer and Peyser. *How Music Grew.* G. Putnam's Sons. 1940.
Bauer and Peyser. *Music Through the Ages.* G. Putnam's Sons. 1932.
Ewen. *Composers of Today.* H. W. Wilson. 1934.
Faulkner. *What We Hear in Music.* R. C. A. Victor Company. 1931.
Gehrkens. *Music Notation and Terminology.* Laidlaw. 1930.
Gilman. *Stories of Symphonic Music.* Garden City Publishing Company. 1937.

Groves. *Music Dictionary* (Six volumes). Macmillan. (Standard reference.)
Hamilton. *Epochs in Musical Progress.* Ditson. 1926.
Hartshorn and Leavitt. *Making Friends with Music:* Vol. I, *Prelude*; Vol. II, *Progress*; Vol. III, *At Home and Abroad*; Vol. IV, *New Horizons.* Ginn. 1940.
Howard. *Our American Music.* Thomas Y. Crowell. 1931.
Kinscella. *History Sings.* University Publishing Company. 1940.
Kinscella. *Music and Romance.* R. C. A. Victor Company. 1930.
McKinney and Anderson. *Music in History.* American. 1940.
Spaeth. *Stories Behind the World's Great Music.* McGraw-Hill. 1937.
Thompson. *International Cyclopedia of Music and Musicians.* Dodd, Mead and Company. 1938.
Victor Book of the Opera. R. C. A. Victor Company. 1936.
White. *Music and Its Story.* Oxford University Press (Carl Fischer). 1927.

C. Song Books for Assembly Singing.

1. Inexpensive books (paper binding).
   - a. Oberndorfer. *New American Song Book.* Hall-McCreary. 1933.
   - b. Brown Book, *Twice 55 Series.* Birchard. 1929.
   - c. Green Book, *Twice 55 Series.* Birchard. 1930.
2. Additional books (board or cloth bindings).
   - *a. Erb and Kendel. *Select Songs for the Assemblq.* Heath. 1931.
   - b. Condon and others. *Assembly Songs and Choruses.* Ginn. 1929.
   - c. Gartlan and Donnelly. *High School Songs for Every Occasion.* Hinds, Hayden and Eldredge. 1922.
   - d. Davison, Davis and Kempf. *Songs of Freedom.* Houghton. 1942.

D. Song Books for Choral Organizations.

1. Mixed chorus.
   - a. *S. A. B. and easy S. A. T. B.*
     - (1) *Armitage.* Laurel S. A. B. Book. Birchard. 1928.
     - *(2) *Hollis Dann Song Series,* Book III. American. 1935.
     - (3) Foresman. *Songs and Pictures,* Book VI. American. 1937.
   - b. *S. A. T. B.*
     - (1) *Armitage.* Senior Laurel Songs. Birchard. 1926.
     - *(2) *Hollis Dann Song Series,* Book IV. American. 1936.
     - (3) Hesser, Ernest and Dustman. *The Treasure Chest of Songs.* American. 1932.
     - (4) Kwalwasser. *Two Hundred Songs.* Smith, Hammond and Company. 1930.
2. Girls' Glee Club.
   - a. *Rose Book, Twice 55 Series.* Birchard. 1927.
   - b. Glenn and French. *Glenn Glee Club Book for Girls.* Ditson. 1929.
   - c. Bridgman. *Repertoire—Songs for Women's Voices,* Vol. I and Vol. II. American. 1940.
   - d. Gibb and Morgan. *Glee Club Music for Treble Voices.* Birchard. 1939.
3. Boys' Glee Club. (Changed voices.)
   - a. Dykema. *Check Book, Twice 55 Series.* Birchard. 1930.
   - b. Armitage. *Laurel Glee Club Book for Male Voices.* Birchard. 1920.
   - c. Bridgman. *Basic Songs for Male Voices.* American. 1936.
4. Boys' Glee Club. (Unchanged, changing and changed voices.)
   - a. Dykema. *Orange Book, Twice 55 Series.* Birchard. 1927.
   - b. Gibb and Morgan. *Glee Club Music for Junior High School Boys.* Birchard. 1937.

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*State adopted basal texts.

E. Octavo Music For All Singing Groups.

Extensive lists of octavo numbers, graded by difficulty, may be found in the bulletin issued each year by the National Choral Association. The bulletin can be secured from the Music Educators National Conference, 65 East Jackson Blvd., Chicago, Illinois.

F. Textbooks for Music Classes.

1. Elementary theory.
   - a. For fundamentals.
     - (1) Smith, Krone and Schaeffer. *Fundamentals of Musicianship*, Vol. I, abridged edition. Mr. Witmark. 1937.
     - (2) Smith, Ralph. *Elementary Music Theory.* Ditson. 1930.
     - (3) Robinson. *Music Fundamentals.* Hall & McCreary. 1936.
   - b. For sight-singing.
     - (1) McConathy and others. *Songs of Many Lands and Peoples* (Silver Book). Silver. 1932.
     - (2) Farnsworth and others. *Sinking Youth.* Birchard. 1935.
     - (3) Foresman. *Songs and Pictures*, Book V. American. 1937.
     - *(4) *Hollis Dann Song Series, Book III.* American. 1935.
   - c. For ear-training.
     - (1) White, Bernice. *Melodic Dictation.* American. 1935.
     - (2) Wedge. *Sight-singing and Ear-training.* G. Schirmer, Inc. 1921.
     - (3) Haecox. *Ear-training.* Theodore Presser Company. 1898.
2. Advanced theory and harmony.
   - a. McConathy, Osbourne and others. *An Approach to Harmony.* Silver. 1930.
   - b. Haecox. *Harmony for Eye, Ear and Keyboard.* Ditson. 1932.
   - c. Smith, Krone and Schaeffer. *Fundamentals of Musicianship*, Vol. I and Vol. II, abridged edition. M. Witmark. 1937.
3. Survey of musical literature. (An appreciation course.)
   - a. Kinscella. *Music and Romance.* R. C. A. Victor Company. 1930.
   - *b. McGehee. *People and Music.* Allyn. 1931.
   - c. Faulkner. *What We Hear in Music.* R. C. A. Victor Company. 1931.
4. Class voice lessons.
   - a. Clippinger. *Clippinger Class Method of Voice.* Ditson. 1933.
   - b. Pierce and Liebling. *Class Lessons in Singing.* Silver. 1937.
   - c. Pitts. *Pitts Class Voice Method.* Kjos Music Publishing Company. 1936.
   - d. Shaw and Lindsay. *Educational Vocal Technique*, Vol. I and Vol. II. Theodore Presser Company. 1936.

G. Music for Instrumental Activities. (Band, Orchestra, and Instrumental Ensembles and Classes.)

For extensive lists of all types of instrumental materials to use in the high school, teachers are referred to the bulletin published yearly by the National School Band and Orchestra Associations. This bulletin may be secured from the Music Educators National Conference, 64 East Jackson Blvd., Chicago, Illinois.

NOTE. A few music texts for high school use were adopted for basal use by the State Board of Education in 1936. These books are starred (*) in the above lists and may be secured with other high school texts from the State Textbook Commission on a rental basis.

See the North Carolina High School Register for a complete list of supplementary music texts which may be secured from the State Textbook Commission on a rental basis.

SECTION C

GENERAL ACTIVITIES

I. MUSIC FESTIVALS.

The music festival idea has developed very rapidly and has become very popular as a means of measuring achievement in music for the year. This is accomplished by pupil participation in the activities making up the festival program.

The regular music course as outlined for the year provides the materials for the activities planned. These materials, including songs, choruses, rhythms, dances and dramatizations learned during the year, are organized around a general theme for the festival. Both elementary and high school pupils sometimes participate in the same program offering vocal and instrumental music together with dance and dramatic numbers.

1. **What a Music Festival can do for your school, your pupils, and your community:**

For your school:

Promote integration of music through all school activities.
Build school loyalty and morale.
Bring favorable publicity to your school.
Place your school among the more progressive schools of the State.

For your pupils:

Provide means for meaningful self-expression through music, dramatics, dancing, costuming, etc.
Enrich their total school experience through building an integrated festival program.
Develop musical, dramatic, and dancing abilities of talented children.
Develop self-confidence, poise, resourcefulness, habits of cooperation and persistence.
Provide worthwhile activities for every child.
Bring happiness through enjoyment of singing, acting, and dancing; and finally, the joy of achievement.

For your community:

Promote a favorable interest in the school and its activities.
Bring all patrons of the school together in a socially friendly atmosphere.

- Provide a desirable type of entertainment at no cost to the community.
- Increase general interest in the school and its activities—interest of others than parents.
- Help make the school the center of community interest and life.

2. When to hold the Festival.

- Christmas.
- Any convenient time during the school year.
- Near close of school year.
- Best time—usually near the close of the school year.
- Reasons for latter statement:
  - Comes as culmination of the year's work.
  - Weather is more likely to be favorable.
  - Permits long-time planning to avoid crowding hasty work into a short period of time.
  - All grades will have completed units of study from which contributions to the program may be taken.
  - Provides a highly effective closing program of the year's activities.
- Possible hours of the day:
  - Late afternoon.
  - Evening.
- Reasons in favor of these hours:
  - Late afternoon:
    - Permits program to complete the school day, avoiding extra trip for those living at a distance.
    - Avoids necessity of small children being up late at night.
    - Many parents can come better in the afternoon than at night.
    - Some types of programs—May Day, for instance—are more effective in the daytime than at night.
  - Evening:
    - Allows better opportunity for pupils to dress for festival.
    - An audience is in more festive mood after nightfall.
    - Most of community can come more conveniently at night, especially the fathers.
    - Most festival programs are more effective given by artificial light rather than under the sun's rays.

Solution of problem of hour for program. Factors to consider:
  - Local conditions and convenience.
  - Local custom.
  - Place of festival—indoors or outdoors.
  - Organization—single school, group of schools, school and community, etc.
  - Type of program.

3. Organization of the Music Festival.

Elementary grades only, or high school only, of a single school.

Elementary grades and high school combined, of single school.

Entire school and community groups combined.

All schools of town or city combined:
  - Elementary grades only.
  - High school only.
  - Elementary grades and high school combined.
  - Schools and community groups combined.

Other combinations of schools:
  - Two or more neighboring schools.
  - All schools of county.

In either of above cases:
  - Elementary grades only.
  - High schools only.
  - Elementary grades and high schools combined.
  - Schools and community groups.

4. How to Plan the Festival.

It is most important to begin planning for a Music Festival many months before its performance.

The general theme of the Festival should be decided, after ample study and discussion of all possibilities, by all the teachers who are to contribute to the Festival. The study should include a full consideration of school and community needs in music.

In Festival plans all musical possibilities of the community—church choirs, music clubs, neighborhood instrumental groups, etc.—should be considered.

Special abilities of talented children can frequently be recognized and greatly stimulated through taking part in the Music Festival.

The more fully the Music Festival work is integrated in the classroom studies, the more valuable will be the experience to the teachers and the pupils.

If a Festival is planned to include several programs, one of them may well be an artist recital to which all pupils participating in the other programs may listen.

After the general plans for the Music Festival have been decided upon, committees to complete all details should be chosen and progress of festival plans checked at frequent intervals to assure all parts in readiness when final rehearsals are called.

Full rehearsals should be as few in number and as short in length as possible. If each group has been carefully prepared, one general rehearsal is frequently sufficient.

5. Types of Festival Programs.

Christmas—most effective at night, and combined with community groups. A lighted Christmas tree is the center of interest. Christmas carols of many types are sung by school and community groups and by the entire assembly; some may be unaccompanied, or a piano, an organ, or an instrumental group may provide accompaniments needed.

A Festival of Heroes may conclude a semester of study of American History, and given in February. American folk-music and dances of various periods and types may be used in dramatized scenes of our great heroes. Stephen Foster, Edward MacDowell and other American composers should be given appropriate places in the Festival plans.

A Tournament of Song may be held whenever units of study on several countries have been completed in different grades or schools. In the Tournament each country is represented by a group of singers and a group of dancers. The countries chosen may be from one continent only—Europe or South America, or from scattered parts of the world. The music used should include that of composers of the countries represented as well as folk music.

The Coming of Spring may form the central theme for a Springtime Festival of Song. The March Winds are banished by April Sun and Showers, May brings abundance of flowers, the springtime activities of the farmer and the gardener, the return of the birds, the growth and blossoming of the flowers—all may be woven into a delightful program, especially suited to elementary grades. So far as possible the pupils should write the dialogue.

May Day is always a charming theme for a Spring Festival. It may follow the Old English customs, or include the Robin Hood characters and scenes, or consist of songs, games and dances from many lands. The culminating feature should always be the May Pole Dance in honor of the May Queen.

A Dramatization, done by the children, of a much loved story, such as Sleeping Beauty or Hansel and Gretel, may form the nucleus of a Music Festival. A large chorus of children may be seated in front of the stage and facing the audience, and this chorus does most of the singing. Such a dramatization, if rather short, may form half of the program, while the remainder of the Festival may consist of groups of songs sung by various choirs or groups or grades of pupils.

A Competition Festival may stimulate growth in beauty of singing as well as provide entertainment. In such a Festival each class of a certain level—for example, third grade—will sing a short group of songs, followed by a massed chorus of all the third grades singing more songs. The classes of each grade level proceed in a similar fashion. After all competing groups have sung, a sympathetic and skillful adjudicator gives friendly criticisms of all the singing, pointing out the strong and weak points in the work, without mentioning names. More detailed comments are sent to each teacher after the Festival. To conclude the program the entire group of pupils may sing together, or an instrumental group may play, or the entire assembly, students and audience, may sing together under the leadership of the adjudicator.

If an Operetta is desired as a Festival program, or as one program of a larger Festival, it will be easier and better from the educational viewpoint, to use one of the song-plays published by Silver Burdett Company, and provided to the schools at no expense. The Song-Plays are built entirely of songs in the books of the Music Hour Series, and may be obtained by writing the publishers.

6. Illustrations:

A. SPRING FESTIVAL OF MUSIC

MARGARET HEARNE SCHOOL, WILSON, N. C.
9:30 A.M., MAY 5, 1942

The Primary School.

Songs by the Whole Group

Flag Song	Finnish Folk Tune
Old Folks at Home	Foster
O, Susanna	Foster

First Grade Activities

Songs

The May Basket	Miller
Lavender's Blue	Old English Tune
Early Spring	Grant-Schaefer

Creative Rhythms (Children express themselves as they hear different types of music.)

- Walking
- Skipping
- Galloping
- Swinging
- Jumping
- Tiptoeing
- Swaying like trees
- Skating
- See-Sawing
- Soldiers
- Giants
- Fairies
- Dancing Dolls
- Lullaby

Rhythm Band

Cshebogar	Hungarian Folk Tune
Amaryllis	Ghys
Washington Post March	Sousa

Second Grade Activities

Songs

A Musical Mix-Up	Pitcher
Apple Blossoms	Churchill-Grindell

Development and Enjoyment of Different Rhythms with

- Bouncing Balls
- Jump Ropes

Singing Games

- Swinging in a Swing
- London Town

Third Grade Activities

Songs

Springtime	Gidalge
The Woodpecker	Nevin

Folk Dances

Dutch Dance	Original
Dance of Greeting	Danish
Shoemaker's Dance	Danish

Songs by the Group

Springtime Is Here	Kraft
America	Carey

The Grammar School.

Songs by the Whole Group

Woodard School Song	College Tune
Old Folks at Home	Foster
De Camptown Races	Foster

Fourth Grade Activities	
Songs	
Little Sir Echo	Fearis
The Beautiful Blue Danube	Straus
Dance: The Minuet	Colonial
Fifth Grade Activities	
Songs	
Billie Boy	White
Clar the Kitchen	Kentucky Folk Song
Folk Dance: Bleking	
Sixth Grade Activities	
Songs	
Home on the Range	Cowboy Song
Deep in the Heart of Texas	Swander
Cowboy Square Dance	Traditional American
Seventh Grade Activities	
Songs	
La Cucaracha	Mexican Song
My Spanish Guitar	Spanish Song
Spanish Dance	Original
Songs by the Whole Group	
Springtime Is Here	Kraft
America, the Beautiful	Ward
Star Spangled Banner	Smith

PROGRAM OF THE FOURTH ANNUAL CAROL SERVICE
WESTMONT GRAMMAR GRADE CHOIR, HICKORY, N. C.

Processional—*O Come All Ye Faithful*—Audience.
Scripture—Luke 2:8-14—Choral Reading.
Prayer.
What Child Is This—Old English—Choir.
O Holy Night—Choir and Soloists.
Carol of the Birds—Bas-Quercey—Choir.
Brief Talk.
God Rest Ye Merry Gentlemen—Choir.
Mary Mother—Chapman—Soloist.
Joy to the World—Handel—Audience.
Over the Stars—Franz Abt—Choir.
Good King Wenceslas—Soloists.
Christmas Lullaby—a Capella Choir.
Good Christian Men Rejoice—Choir.
Bethlehem Lullaby—Brahms—a Capella Choir.
Silent Night—Audience join in singing last two stanzas.
Benediction.

C. PROGRAM OF THE SENIOR SYMPHONY ORCHESTRA
HIGH POINT CITY SCHOOLS

Iphigenia in Aulis	Gluck
Dance of the Apprentices from "Die Meistersinger"	Wagner
Dourree from the Second Violin Sonata	Bach

Gavotte -- Gossec

Coy Moose—String Bass
Irene Moose—Accompanist

Pavanne -- Morton Gould

The Blue Danube Waltzes -- Strauss

"Jupiter Symphony" -- Mozart

Menuetto
Allegro Vivace

ORANGE COUNTY MUSIC FESTIVAL

HELD AT CHAPEL HILL, N. C., SPRING OF 1941

Since this was the first attempt to hold a county-wide music festival for all schools in the county, careful planning was begun near the opening of the term. The superintendent, principals and teachers met in conference with Mrs. Margaret Maaske, director of the festival program, to discuss progress in committee work and next steps to be taken in developing the program. At intervals during the year, Mrs. Maaske met with local groups, giving aid where needed and arranging for all details as planned by the various committees.

Near the close of the school year the program as follows was presented:

GENERAL THEME—ALL NATIONS

9:00-11:00. Rehearsals. Only one general rehearsal was held for the numbers in which the schools sang together. Each group was well prepared in its own school.

11:00-12:30. Individual contributions by each school (representing one country) in the way of a song, a folk dance, by large or small groups, and limited to five minutes each.
Massed folk dances (two) by all schools at the same time to the same music.

12:30- 1:30. Lunch and social hour.

1:30- 3:00. Massed Rhythm Band (Grades 1, 2 and 3).
Massed Primary Chorus (Grades 1, 2 and 3—about 500 children)—three numbers from Music Hour, Books 1 and 2.
Massed Intermediate Chorus (Grades 4 and 5—about 600 children)—four numbers from Music Hour, Books 3 and 4.
Massed Upper Grade Chorus (Grades 6 and 7—about 600 children)—four numbers from Music Hour, Book 5.
Massed Orchestra (Upper grades).
Community Sing (Three numbers, including "America, the Beautiful") by the audience plus about 1,500-2,000 children.

The festival was considered educational, stimulating and socializing. At the close of the program plans were discussed which seemed to indicate that the festival would become an annual tradition. This was in the spring of 1941. Therefore, the 1942 Music Festival was an even greater success, presenting a program of music with representation by every grade (from one through eleven) from practically all schools in the county. The Orange County Music Festival has truly become an important event in the county educational program, bringing joy and satisfaction to both participants and audience.

7. References.
   a. General.

      Murray and Bathurst. *Creative Ways for Children's Programs,* Silver, New York.

      Chubb and others. *Festivals and Plays,* Harper, New York.

      Linnell. *The School Festival,* Scribner, New York.

      Needham. *Folk Festivals and How to Give Them,* B. W. Huebsch, New York.

   b. Special.
      1. Stories, etc.: Music Appreciation Readers—Hazel Kinscella. University Publishing Company, Lincoln, Nebraska.
      2. Suggestions and Music:
         a. All books of the Music Hour Series—for songs and dances.
         b. Elementary Teacher's Book, Music Hour Series; pp. 81-91.
         c. Intermediate Teacher's Book, Music Hour Series; pp. 39-40, 54-62, 78-92.
         d. Teachers Guide for the Fifth Book, Music Hour Series; pp. 39-43, 68-90.
      3. Songs suitable for upper grades and high school, arranged in units of various types:

         Music Highways and Byways—the Bronze Book, Music Hour Series.

         Music of Many Lands and Peoples—the Silver Book, Music Hour Series.
      4. Song list: Booklet, The North Carolina Music Bulletin, April, 1938. Classification of the song materials in the five-book course of *The Music Hour Series* for correlations with the Integrated Program. (A copy of this booklet has been provided each school in the State.)

II. NATIONAL MUSIC WEEK.

Introductory Note.

National Music Week is celebrated during the first week in May of each year. This is the definite time set aside for the culmination of the year's work in all phases of community music. However, it is best to begin early to plan for the musical activities which would be suitable and practical for the development of musical interests in any given community. With a good program planned well in advance and provision made for participation by various age groups, a feast of enjoyable music may be assured. Suggested activities, procedures and results to be expected for National Music Week are outlined below:

Suggested Activities and Procedures.

1. A forum for the discussion of community needs in music.
2. A roster of trained leaders and lay participants in musical events in the community.
3. A publicity program through local papers and at public gatherings.
4. An institute of instruction in music where all who attend may enjoy taking part in singing under capable leaders.
5. Community sings, bands and orchestra concerts at regular intervals.
6. Music recitals, choruses, and concerts by trained musicians.
7. Folk dances, rhythmic games, children's choruses and operettas.
8. Grand marches and parades with the singing of patriotic songs.
9. Special programs for the singing of hymns, folk songs of many countries, traditional American songs, and popular songs of the present time.
10. Holiday or special day celebrations through song festivals, honoring local, State, or national leaders.
11. Opera stories, music history, and other music literature presented in attractive and effective programs.
12. Choral work through choirs for children and adult choirs, bringing together the good singing voices of the community.
13. Verse choirs for young people in which selected rhythmic poetry is presented in dramatic concert.

14. Family music hours in which parents and children participate in programs of song, instrumental music, stories, and the interpretation of music literature.
15. The recognition of creative ability in music and the stimulation of the musical talent of children and adults in the community.
16. The promotion of music in the public schools and for adult classes by a cooperative program between school and community—including a Parent's Music Day in the schools.
17. A shelf of books on music in the public library, including music literature, song collections, and files of instrumental music and phonograph records.
18. Participation in State and national programs through radio programs, broadcasts, music festivals, contests, and "All-State High School Music" courses offered during summer terms at the State University.
19. Visits to the State colleges and University for conferences with directors of music education in these institutions.
20. Plans for securing improved instruments of music for churches, schools, and community buildings: pipe organs, pianos, instruments of the orchestra and band, phonographs and records, radio receiving sets, etc.
21. Coordinating all musical interests of the community through a permanent organization financed for active work.

Results to be Expected.

1. National Music Week—a definite and lasting part of the musical life of the community.
2. A continued support of musical activities in the community, particularly the music education of children.
3. An informed citizenship concerning the values of the observance of National Music Week, with churches, schools, music clubs, and all civic organizations supporting the enterprise and participating in the various types of activities planned to promote music.
4. The first week of May—a period of devotion to music in which a large portion of the community participates, either by listening to music or by producing music.
5. An appreciation of the beauty of music and a realization that music is an integral part of the life of each individual.
6. Ability to listen to good music, to understand, to interpret, and to select good music.

7. An intelligent enjoyment of music as a means of expressing feeling, and a regard for music as an enriching experience.
8. Cooperation and coordination of all community interests assured through the satisfactory experience of working together to develop a love of good music and a participation in musical programs by representative groups.
9. The whole community awakened to the importance of music as a factor in its life.
10. More time and thought given to music.

References:

The National Music Week Committee and the National Bureau for the Advancement of Music, 45 West 45th Street, New York.
The Playground and Recreation Association, New York.
Music Supervisors National Conference, 64 E. Jackson Boulevard, Suite 84D, Chicago.
A Study in Curriculum Problems, Publication 189, p. 497.
Handbook for Elementary and Secondary Schools, Publication No. 206, p. 164.

III. USING THE LIBRARY IN THE MUSIC PROGRAM

Every child who develops a keen appreciation of music has for himself that rare feeling which brings satisfaction and understanding of all beauty. The listening and discussion periods which are part of his music instruction make him more and more aware of his need to know about the composer, about stories that have formed the basis of compositions, about musical instruments, about manners and customs underlying national music, about the mechanics of sound, about historical events that have influenced a composer's life, about anything that makes music warm and human and significant.

The teacher of music and the librarian have many opportunities for satisfying the emotional and intellectual needs of children by working together and by making their "tools of trade" mutually important. Each year's additions to the library should include a number of new books chosen by the teacher of music and the librarian.

In developing units of study the children often find a need for information about some musical topic. The well-equipped school library should strive to meet these needs. The diversity of such needs is well-illustrated in the bibliographies of the units of study described in Part IV of Section A, page 50, of this bulletin.

The library and the classroom reading table should display books concerning music: poems, stories, pictures, etc., such as the Kinscella Readers. Books of this type will be found listed on the new supplementary reading list.

A practical description of integrated activities in an elementary school in the field of music has been written by Esther L. Bohman and Josephine Dillon of the Mount Auburn Elementary School in Cleveland, Ohio. This pamphlet is one which every classroom teacher of music and every school librarian should have, for it describes experiences which should be the heritage of all boys and girls. It reflects an awareness of pupil interests and needs and gives helpful suggestions for satisfying them.

The activities so carefully and concretely described include: Preparation for listening to radio or other concerts; development of emotional and social growth through listening programs; satisfaction in artistic performances, such as dramatizations of folk music, presentation of cantatas, singing of Christmas carols, production of puppet shows based on musical themes; cooperation in club activities; making an index for a book used in music activities. The procedures, the songs and the books used are all given in the pamphlet catalogued as follows:

Bohman and Dillon. *Experimenting Together: The Librarian and the Teacher of Music.* About 50 pages. 1943. American Library Association, 520 North Michigan Avenue, Chicago, Illinois. Probable price—75¢.

The authors conclude: "Assuming teacher and librarian each to be adequately prepared in her own field, the two together are needed to fuse these fields and enlarge them. There must be willingness on both sides to view their common objectives through each other's loop-hole. Both must know that study and understanding of children are first requisites for any effective compound of methods and materials."

IV. "THE OLD NORTH STATE"

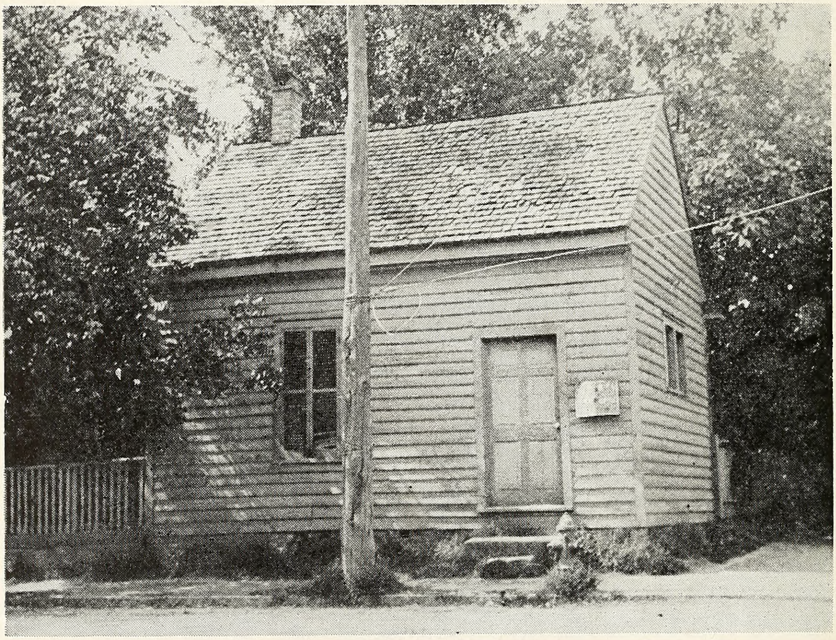
(*A Study Lesson on the State Song.*)

Prepared by Mrs. E. E. Randolph, Raleigh, N. C.

Mrs. E. E. Randolph of Raleigh has done extensive work in tracing the variations through which "The Old North State" has come down to its present arrangement. The result of these investigations and studies as here given represents a work of considerable merit and value. We are very grateful to Mrs. Randolph for this splendid service to the State.—Hattie S. Parrott.

From about the year 1835, over a century ago, the people of North Carolina loyally sang as their State song "The Old North State," but it was not until 1927, by an act of the State Legislature, it became the official State song.

The author of the words of the song was the highly esteemed Judge William Gaston of the North Carolina Supreme Court, who



The little office on the corner of Salisbury and Hargett streets where, in 1835, Judge William Gaston wrote North Carolina's State song, "The Old North State." This building was later used by Miss Loulie Busbee's kindergarten where little children sang songs and perhaps learned to love "The Old North State" as it was sung in earlier years. Miss Busbee loaned the photograph for this article.

1835
THIS TABLET
MARKS THE PLACE WHERE
JUDGE WILLIAM GASTON
WROTE
"THE OLD NORTH STATE FOREVER"
"CAROLINA! CAROLINA! HEAVEN'S BLESSINGS ATTEND HER!"
CASWELL-NASH CHAPTER
DAUGHTERS OF THE AMERICAN REVOLUTION
1928

was born at New Bern, North Carolina, in 1778. The little office in Raleigh where Judge Gaston wrote the words of "The Old North State" stood on the corner of Hargett and Salisbury streets. A bronze tablet commemorating this fact was placed there in 1928 by the Caswell-Nash Chapter of the Daughters of the American Revolution.

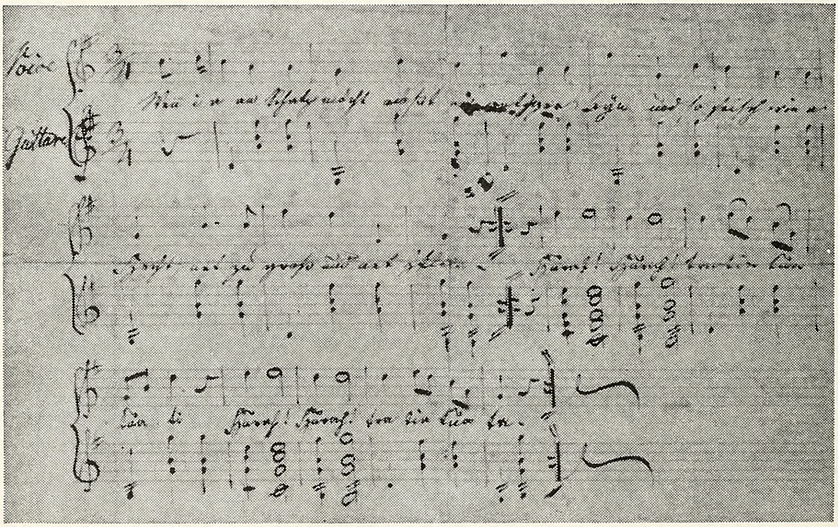
Two traditional stories have come down to us concerning the origin of the music of "The Old North State." In one story, perhaps not so well known, it is related that Judge Gaston, while attending an opera in New York City, in company with a lady (who evidently did not think North Carolina was a very interesting State in which to live), heard a tune he liked so well that he said to his companion: "If you will send me the music to that waltz, I will write a poem on North Carolina that will cause you to change your opinion of my State."

This story, however, does not have quite as much to support it as the other one which has been generally told and accepted throughout the years. It is as follows:

A group of "Swiss Bell-Ringers" at a program given in Raleigh in 1835 sang a song that appealed to several North Carolina girls, who hummed it over and over on the way home. The next day two of them "begged a copy of the music from the leader of the company" and that night sang the melody under the window of Judge Gaston's residence. According to tradition Judge Gaston was so pleased with the serenade that he said: "But there should be some words to such a pretty tune." Judge Gaston at this time was living in the home of Mrs. James F. Taylor which was located at 102-104 West Hargett Street, Raleigh. One evening while Miss Louisa Taylor, a little girl of 13, was playing the air on the piano her mother remarked to Judge Gaston: "Uncle, what an appropriate tune for a national hymn." Soon afterwards William Gaston wrote words for this tune which had been sung by the "Swiss Bell-Ringers."

Thus, the music of "The Old North State" came to us at a period in the history of our country when immigration was at its height. In this way America had brought to her shores much of the folk-music of the whole world.

A comparison of the few printings of the music of "The Old North State" reveals the fact that the State song of North Carolina has gone through a series of transformations like that of the folk song. The folk element is evident in the variations that have appeared in the way it has been sung in different periods of the lifetime of older people now living in different sections of the State. Variations in this song have occurred in

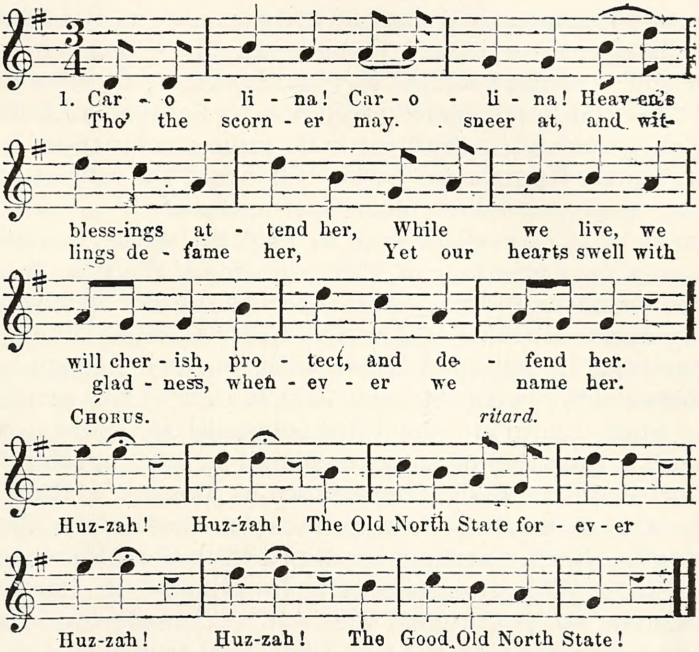


Facsimile of the manuscript sung in Raleigh, 1835, by the Swiss Bell-Ringers from which has developed "The Old North State."

"THE OLD NORTH STATE."

Words by WILLIAM GASTON.—Music by R. CULVER.

Published by James M. Edney, Asheville, N. C., 1850.


1. Car - o - li - na! Car - o - li - na! Heav-en's
Tho' the scorn - er may. sneer at, and wit-
bless-ings at - tend her, While we live, we
lings de - fame her, Yet our hearts swell with
will cher - ish, pro - tect, and de - fend her.
glad - ness, when - ev - er we name her.
Chorus.
ritard.
Huz-zah! Huz-zah! The Old North State for - ev - er
Huz-zah! Huz-zah! The Good Old North State!

The above print is the earliest known copy of the words and music of "The Old North State" extant. It was printed in Asheville in 1850.

different localities because of the fact that the song has been perpetuated largely by oral transmission.

There are available three articles of historical interest which give touches of local color to the writing of the words of "The Old North State"—each one giving a slightly different account. Perrin Busbee in the North Carolina University Magazine, March-April, 1894, tells about the old Taylor home in Raleigh where Judge Gaston lived and the law office on the same lot where he wrote the words of "The Old North State."

Jacques Busbee, writing in the North Carolina Booklet, April, 1913, tells of the interest his great-grandmother's family, the Taylors, had in this song of the Tyrolean singers and how they cooperated with Judge Gaston in order to get the meter to fit the song. His story is an account of a personal conversation he had with his great-aunt, Miss Louisa Taylor, concerning the writing of the words of "The Old North State."

Col. Fred A. Olds, in an article preserved in the Hall of History, relates how he secured for the Historical Commission the original manuscript of this folk-song from Mrs. Malinda B. Ray, Fayetteville, "who for over 40 years had kept as one of her most treasured possessions this sheet of written music with its German words, handsomely written." (A photogravure of this manuscript is reproduced on page 152.) Col. Olds also quotes a memorandum about "The Old North State" given him by Capt. S. A. Ashe, the historian of Raleigh: "Several little girls, among them Louisa Taylor, Fannie Birdsall and Lossie Hill, heard the concert by the Tyrolean singers and went home singing the air."

Strange as it may seem, prior to 1926 the writer was able to locate only four printings of "The Old North State": the first is to be found in Wiley's North Carolina Reader, published in 1851 by James M. Edney, Asheville, North Carolina; the second was published by Alfred Williams and Company, Raleigh, sometime between the years 1893 and 1900 (a copy of this printing is in the State Library); the third appeared in "Songs of the Seasons," a collection of songs published in 1909 by Mary Best Jones of New Bern and is "harmonized by Francis X. Hale"; the fourth is in a handbill form printed by the Rotary Club of Washington, North Carolina, for distribution to all Rotary Clubs in the State. This arrangement is by Edmund H. Harding of Washington, North Carolina, who said: "I made the arrangement in accordance with the way I had been taught as a child to sing the song."

The writer found in different sections of the State that, like a folksong, the people transmitted "The Old North State" orally from one generation to the next; that in the main, the body of the song was more or less the same, with extra quarter or eighth notes added here and there or slight changes in the melody.

Ever since the days of the Francis X. Hale harmonization, younger generations have been singing "The Old North State" in their bright, happy way with a quick, rousing "Hurrah." They have added here and there dotted notes in the body of the tune. The form of "The Old North State," which is now being taught by many teachers and music departments and sung by school children of the State, is presented in illustration on page 156.

Following the legislative enactment of 1927, when the words of "The Old North State" and the music as collected and arranged were officially adopted as the State song, the State of North

Carolina invested in a plate. This plate is used in printing the words and music in the bulletins for distribution to public schools, public libraries of the State, and many religious, civic and commercial organizations desiring copies of the State song.

Further development in the history of "The Old North State" occurred in 1927 when Major P. W. Price, musical director of North Carolina State College, had the song arranged for bands. A. B. Andrews of Raleigh financed the preparation of the song for complete band instrumentation and had copies sent to members of State institutions and bands throughout the United States.

The United Daughters of the Confederacy through their historian, Mrs. John H. Anderson, has been active in promoting a wide-spread interest in the singing of the State song.

During 1941-42 the North Carolina Federation of Women's Clubs, through the courtesy of Mrs. A. C. Burnham, chairman of the Music Division of the State Federation, published and distributed 10,000 copies of an eight-page leaflet containing songs and readings for civic and patriotic meetings in the National Defense program. Included in this leaflet are the words and music of "The Old North State."

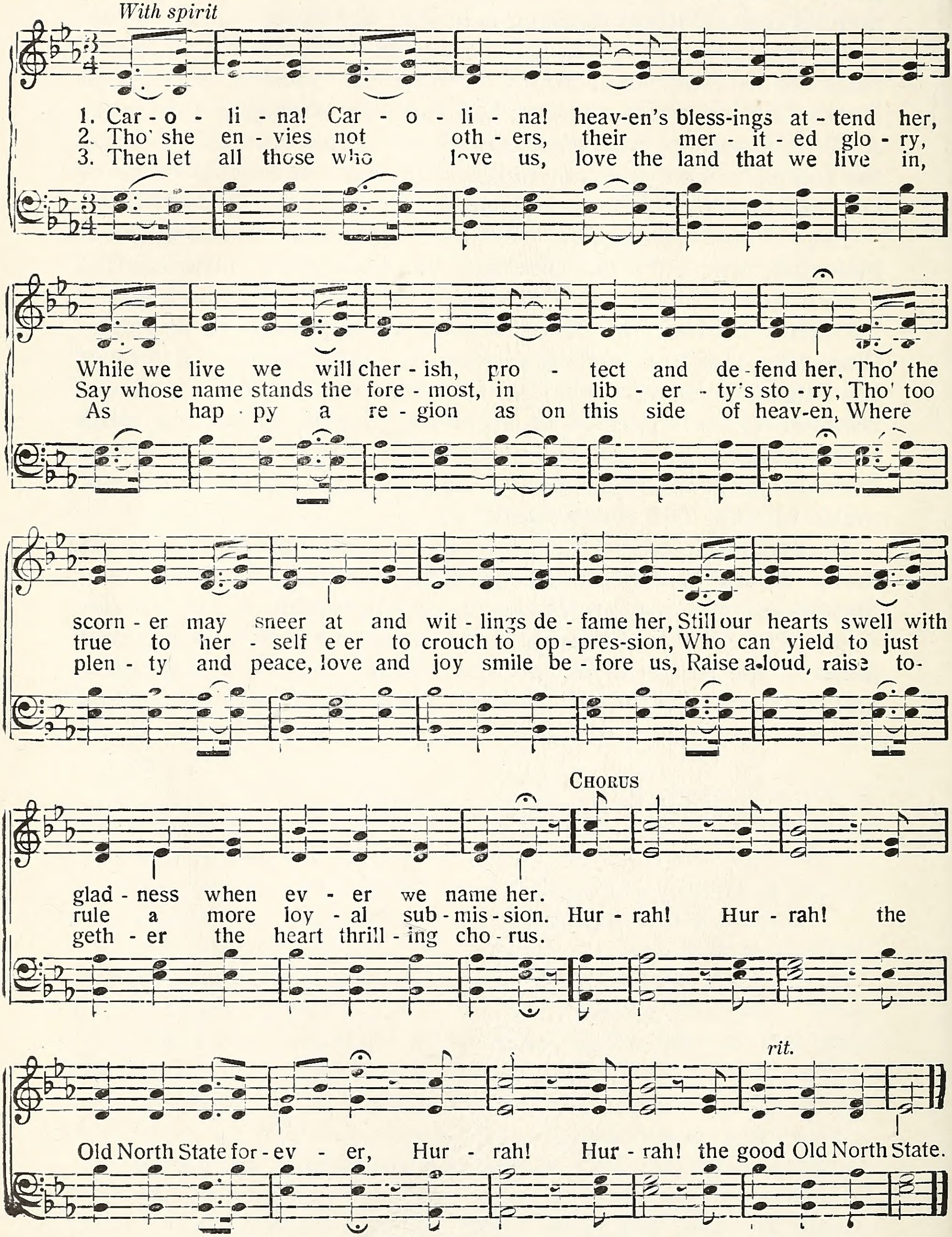
In concluding, the writer desires to express appreciation to the many North Carolinians—musicians, teachers, business men, historians, club women, librarians, school children, and singing folk of the home and fireside—who have so kindly and helpfully aided in the research for the material for the above statements and the harmonization of "The Old North State" as sung in 1926.

THE OLD NORTH STATE

(*Traditional air as sung in 1926*)

COLLECTED AND ARRANGED
BY MRS. E. E. RANDOLPE

WILLIAM GASTON


With spirit
1. Car - o - li - na! Car - o - li - na! heav-en's bless-ings at - tend her,
2. Tho' she en - vies not oth - ers, their mer - it - ed glo - ry,
3. Then let all those who love us, love the land that we live in,
While we live we will cher - ish, pro - tect and de - fend her, Tho' the
Say whose name stands the fore - most, in lib - er - ty's sto - ry, Tho' too
As hap - py a re - gion as on this side of heav-en, Where
scorn - er may sneer at and wit - lings de - fame her, Still our hearts swell with
true to her - self e'er to crouch to op - pres-sion, Who can yield to just
plen - ty and peace, love and joy smile be - fore us, Raise a-loud, raise to-
glad - ness when ev - er we name her.
rule a more loy - al sub - mis - sion.
geth - er the heart thrill - ing cho - rus.
Chorus
Hur - rah! Hur - rah! the
Old North State for - ev - er, Hur - rah! Hur - rah! the good Old North State.
rit.

V. THE CODE FOR THE NATIONAL ANTHEM

The Star-Spangled Banner should be sung or played only on programs and in ceremonies and other situations where its message can be projected effectively.

Since the message of the Anthem is carried largely in the text, it is essential that emphasis be placed upon the singing of the Star-Spangled Banner.

The leader should address himself to those assembled and invite their participation. If an announcement is necessary, it might be stated as follows: "We shall now sing our National Anthem," or "So-and-So will lead you in singing our National Anthem."

On all occasions the group singing the National Anthem should stand facing the flag or the leader, in an attitude of respectful attention. Outdoors, men should remove their hats.

It is suggested that, when it is not physically inconvenient to do so, the members of a band or orchestra stand while playing the National Anthem.

If only a single stanza of the National Anthem is sung, the first should be used.

Our National Anthem is customarily sung at the opening of a meeting or program, but special circumstances may warrant the placing of it elsewhere.

In publishing the National Anthem for general singing, the melody, harmony, and syllable divisions of the Service Version of 1918 should be used. In publishing for vocal groups, the voice-parts of the Service Version should be adhered to. For purposes of quick identification, the words "Service Version" should be printed under the title.

It is not in good taste to make or use sophisticated concert versions of the National Anthem, as such. (This does not refer to incorporating the Anthem, or portions of it, in extended works for band, orchestra, or chorus.)

For general mass singing by adults, and for band, orchestra, or other instrumental performances, the key of A-flat is preferable. For treble voices, the key of B-flat may be used.

If an instrumental introduction is desired, it is suggested that the last two measures be used.

When the National Anthem is sung unaccompanied, care should be taken to establish the correct pitch.

The National Anthem should be sung at a moderate tempo. (The metronome indications in the Service Version are quarter note = 104 for the verse and quarter note = 96 for the chorus.)

The slighting of note values in the playing or singing of the National Anthem seriously impairs the beauty and effectiveness of both music and lyric. Conductors should rehearse painstakingly both instrumental and vocal groups in the meticulous observance of correct note values.

This Code for the National Anthem is intended to apply to every mode of civilian performance and to the publication of the music for such performance.

The Service Version of the National Anthem was prepared in 1918 by a joint committee of twelve, comprising John Alden Carpenter, Frederick S. Converse, Wallace Goodrich, and Walter R. Spalding, representing the War Department Commission on Training Camp Activities; Hollis E. Dann, Peter W. Dykema (chairman), and Osbourne McConathy, representing the Music Educators National Conference; Clarence C. Birchard, Carl Engel, William Arms Fisher, Arthur E. Johnstone, and E. W. Newton, representing the music publishers.

The Code was adopted by the 1942 National Anthem Committee at the Milwaukee Conference with the assistance of its two representatives from the War Department, Major Howard C. Bronson, Music Officer in the Special Services Branch, and Major Harold W. Kent, Education Liaison Officer in the Radio Branch of the Bureau of Public Relations. Messrs. Dykema and McConathy represent the original committee on the 1942 committee, which includes representatives of all principal music organizations of the United States.

INFORMATION
JR
INC.